

# VUEWEEKLY



DYING IN THE AGE OF SOCIAL MEDIA

## DEATH 2.0

SCOTT HARRIS / 8



# #1 SOUTHTOWNCHRYSLER.COM

Save more with our low price guarantee!

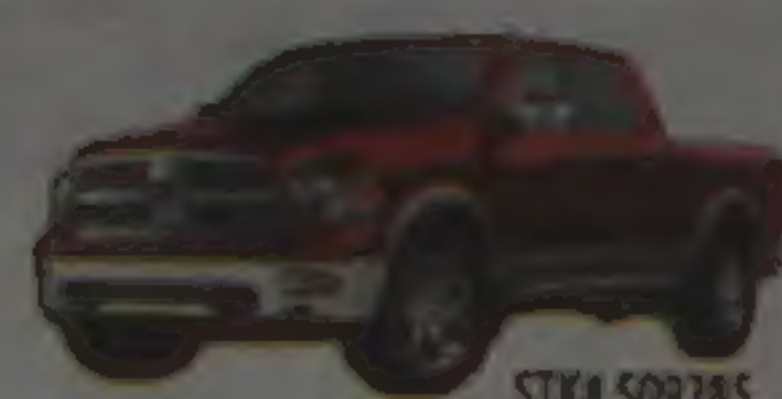
## LARGEST SELECTION, LOWEST PRICES ON **NEW** IN ALBERTA!



2008.5 Jeep Grand Cherokee  
3.0 Litre Diesels

MULTIPLE STEPS

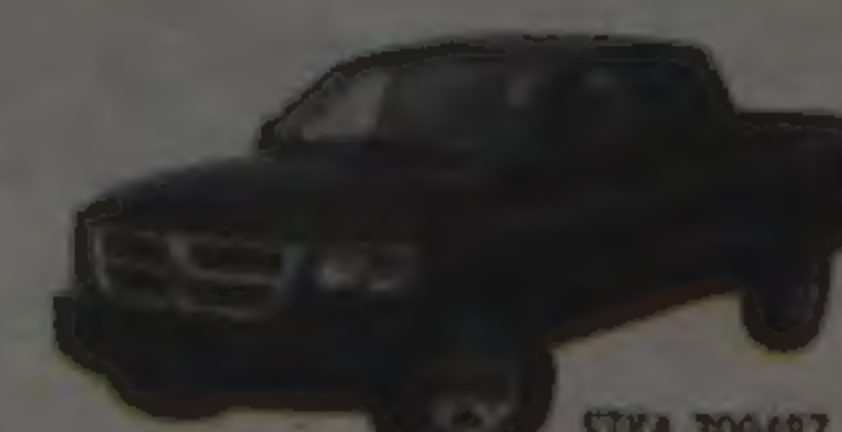
➤ 10 AVAILABLE!



2009 Dodge Ram 1500  
Market Price \$31,998

sale price  
➤ \$18,998

AUTO  
& ATR



2009 Dodge Dakota  
Market Price \$34,998

sale price  
➤ \$24,998

**\$10,000 OFF!**  
AIR & 4X4



2009 Dodge Caliber  
Market Price \$19,998

sale price  
➤ \$15,998

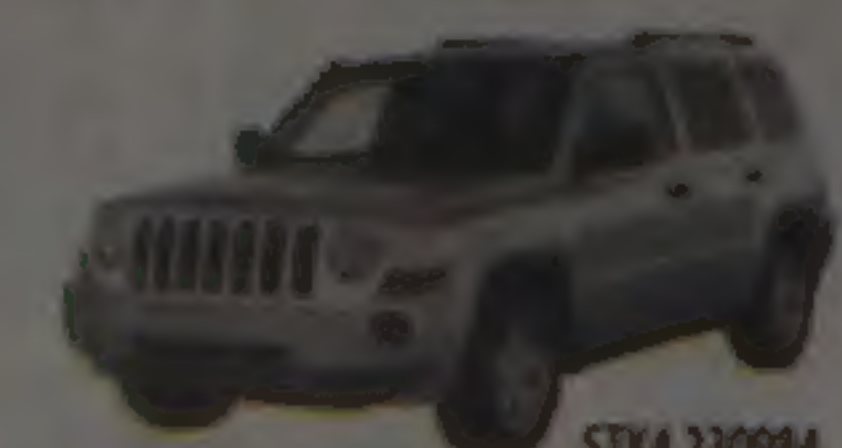
AWESOME  
FUEL MILEAGE!



2009 Jeep Compass 4x4  
Market Price \$26,945

sale price  
➤ \$19,998

4X4  
GREAT FUEL!



2009 Jeep Patriot  
Market Price \$25,650

sale price  
➤ \$19,998



NEW Jeep Liberty 4x4  
Market Price \$34,500

sale price  
➤ \$23,998

PW, PL, AIR  
AUTO, 4X4



2009 Dodge Journey  
Market Price \$25,600

sale price  
➤ \$19,998

PL, PW,  
AIR, AUTO



NEW Dodge Nitro 4x4  
Market Price \$33,900

sale price  
➤ \$19,998

**\$14,000 OFF!**  
ALUM WHEELS,  
AIR, AUTO,  
PL, PW, 4X4

Everyone  
Approved  
regardless of  
credit!

# 780-490-3200

**ZERO  
DOWN!**

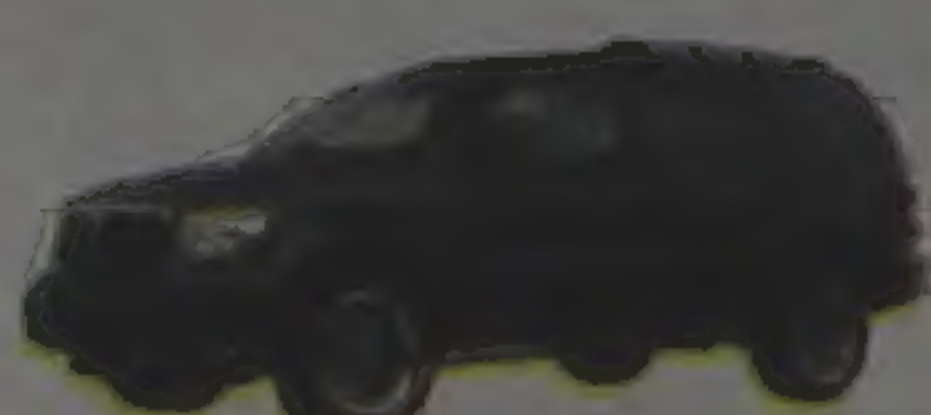
## LOWEST PRICES, LARGEST SELECTION OF **USED** IN ALBERTA!



2009 Hyundai Accent  
9000 KM

sale price  
➤ \$13,900

STK# PN710530



2009 Dodge Durango  
(Black)

sale price  
➤ \$33,900

STK# TPW7152



2008 Saab Aero 97X  
AWD, 400HP, 16K

sale price  
➤ \$39,900

STK# PL7127



2008 Grand Cherokee SRT8  
425HP

sale price  
➤ \$47,900

STK# S20229A



2007 Dodge Caliber R/T  
AWD, 7 000KM

sale price  
➤ \$24,900

STK# PT10210



2006 Jeep Liberty LTD

sale price  
➤ \$28,900

STK# S07544A



2006 Chrysler Pacifica LTD  
AWD

sale price  
➤ \$25,900

STK# 126290A



2005 Acura TL  
4 DR

sale price  
➤ \$24,900

STK# PT1065



2003 Honda Accord EX Coupe

sale price  
➤ \$14,900

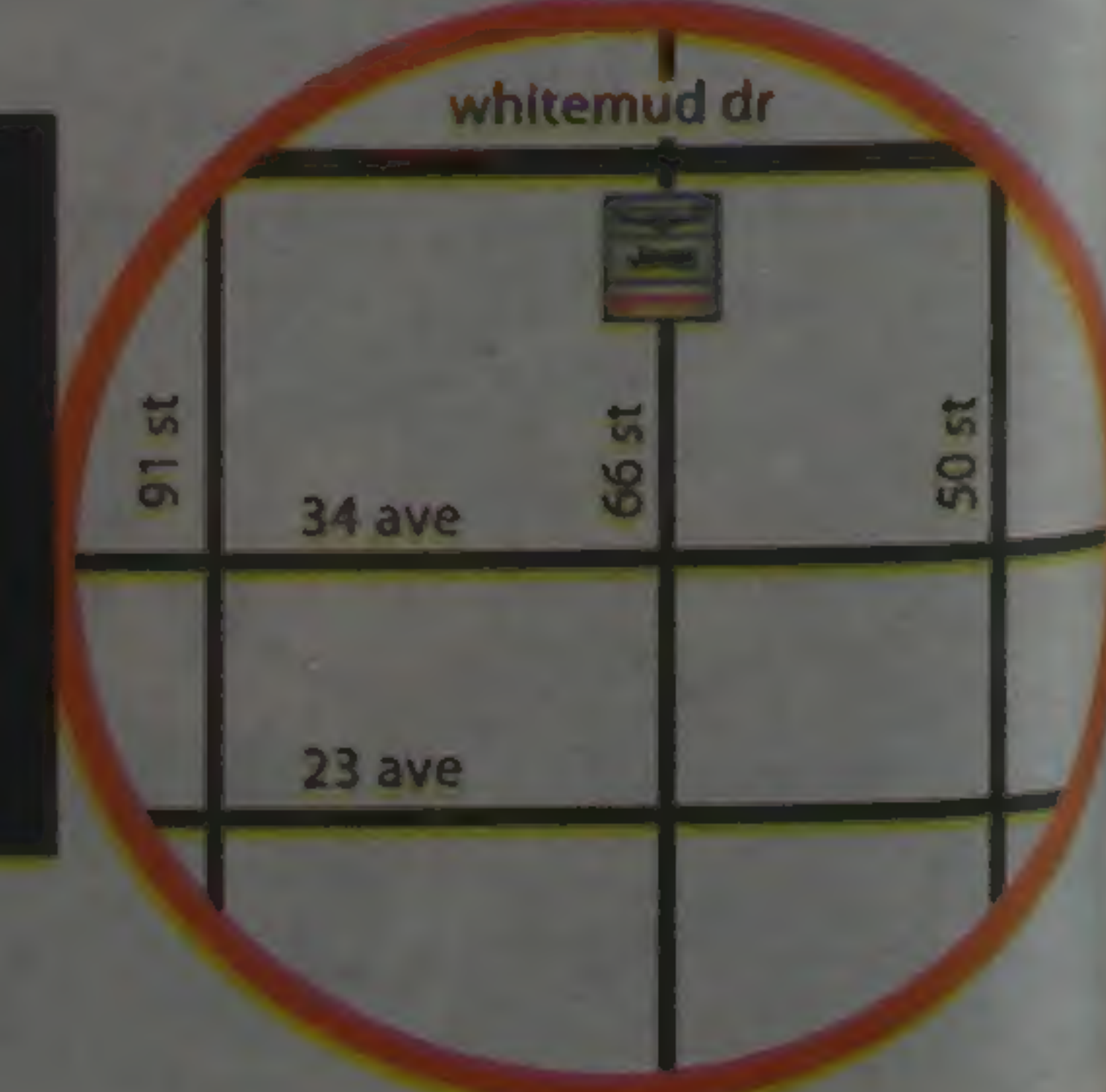
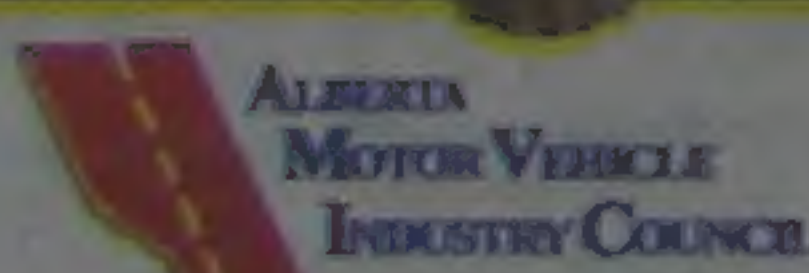
STK# PT1078A

Vehicles may not be exactly as illustrated. \*All vehicles based on 0% down plus taxes and fee's. 84 month term O.A.C.



# SOUTHTOWN CHRYSLER

www.southtownchrysler.com





# drenched:

## THE ULTIMATE SUMMER BEACH PARTY

AUGUST 6-9

PREDATOR BAY SKI CLUB, CALGARY

FEATURING

2009 World Water Ski  
CHAMPIONSHIPS

LIVE MUSIC BY

Hedley, Default,  
Sloan, State of Shock,  
the Midway State,  
the Dudes, Finger Eleven,  
Gob, Hey Ocean! & more

GET COMPLETELY DRENCHED  
WITH ALL-INCLUSIVE BUS, HOTEL &  
FESTIVAL TICKET PACKAGES

FROM  
\$199

[DRENCHFEST.COM/TICKETS](http://DRENCHFEST.COM/TICKETS)

Tourism  
CALGARY

TRAVEL  
Alberta  
CANADA



# PLAYERS

SPORTS BAR

**DELICIOUS  
DAILY LUNCH  
SPECIALS**



**SAT JULY 11 UFC 100**  
8PM START • LIVE PPV EVENT!

**CHEER ON THE ESKIMOS LIVE AT PLAYERS**

UPCOMING GAMES:

THURSDAY JULY 9<sup>th</sup> • 5:30 PM • **MONTREAL ALOUETTES**

THURSDAY JULY 16<sup>th</sup> • 7:00 PM • **BC LIONS**

SATURDAY JULY 25<sup>th</sup> • 2:00 PM • **SASKATCHEWAN**

THURSDAY JULY 30<sup>th</sup> • 7:00 PM • **MONTREAL ALOUETTES**

WEDNESDAY AUGUST 5<sup>th</sup> • 4:30 PM • **HAMILTON TIGER-CATS**

THURSDAY AUGUST 13<sup>th</sup> • 7:00 PM • **CALGARY STAMPEDERS**



**TWO-FOR-ONE APPETIZER SPECIAL**  
REDEEMABLE AT PLAYERS TO A MAXIMUM VALUE OF \$12.00

**PLAYERS** 5420 CALGARY TRAIL • 700-988-9332

## VUE WEEKLY INSIDE

#716 • Jul 9 – Jul 15, 2009

### UP FRONT // 6

- 6 Vuepoint
- 7 Issues
- 10 Dyer Straight
- 10 Well, Well, Well
- 11 Infinite Lives
- 11 Bob The Angry Flower

### DISH // 24

- 27 Veni, Vidi, Vino

### ARTS // 29

- 34 Prairie Artsters

### FILM // 35

- 38 DVD Detective

### MUSIC // 39

- 42 Enter Sandor
- 48 On the Record
- 50 New Sounds
- 51 Old Sounds
- 51 Quickspins

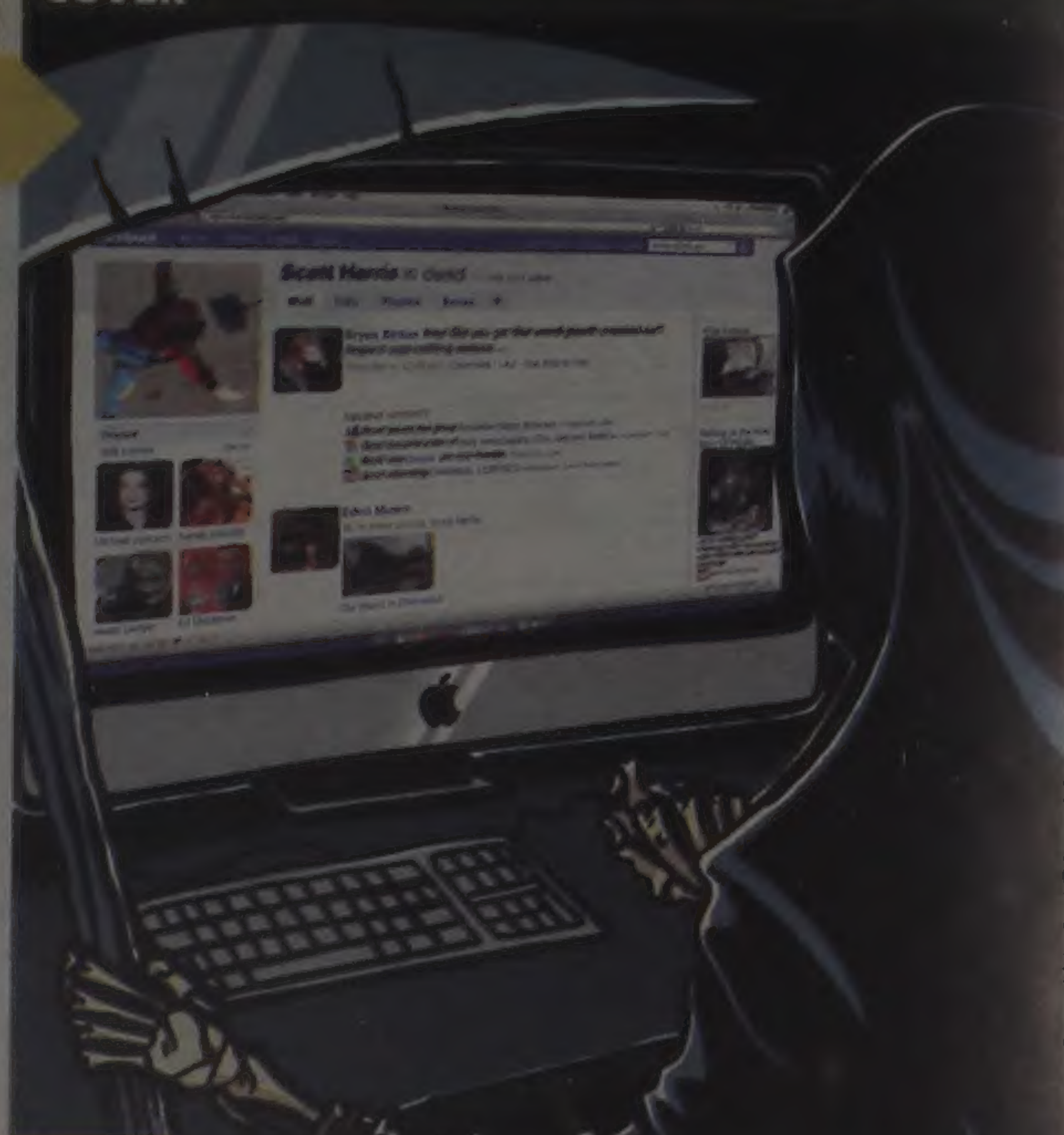
### BACK // 52

- 52 Free Will Astrology
- 54 Queermonton
- 55 Alt.Sex.Column

### EVENTS LISTINGS

- 28 Arts
- 33 Film
- 36 Music
- 53 Events

COVER



8

**Death 2.0** // What happens to our online identities after we go to the great MySpace in the sky?

FILM



30 Duncan Jones discusses his creepy debut, *Moon*.

MUSIC



39 Happy plays live in the Vue studio.

MACEWAN

think **Ahead**

Can't get into the program you want? Need to upgrade? MacEwan can help.

#### Preparation for University and College

Improve your high school grades • Fast track your way to admissibility  
Receive a personalized plan for success • Apply early to be eligible for funding • Complete high school equivalent courses in a college setting.  
Start in September. Call 780-497-4029

#### General Studies

Earn university- and college-level credit • Choose from a range of liberal arts courses • Work on program requirements • Take optional high school equivalent courses.

Start in September. Call 780-497-5653

Two programs, one purpose. Think MacEwan.

Here's your opportunity to save lives.

**Edmonton Donor Clinic**  
8249 - 114 Street

Monday - Friday

9:00 am - 1:00 pm

3:30 pm - 7:30 pm

Saturday

8:30 am - 2:30 pm

Book your life saving appointment today!

Call 1888-2-DONATE

or visit [www.donate.ca](http://www.donate.ca)

Canadian Blood Services  
It's in you to give



Share your vitality







# Elevate your entertainment with a FREE PVR.



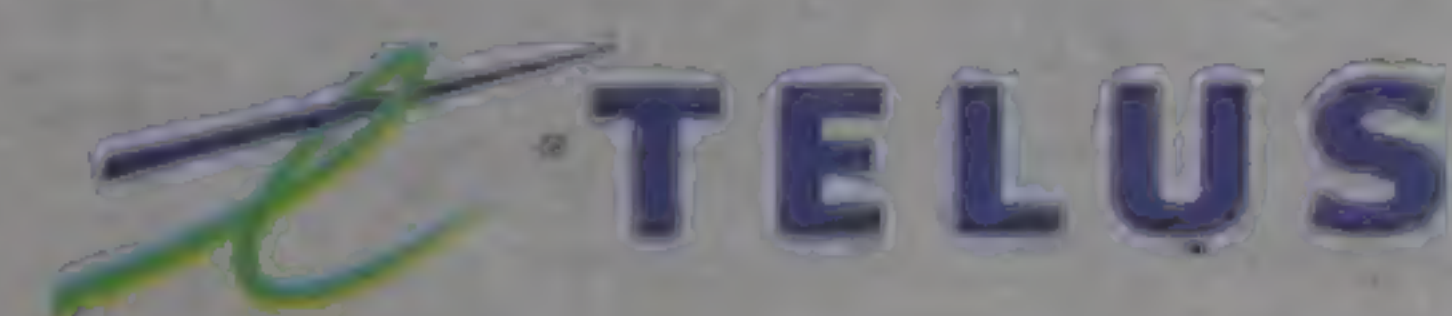
With all digital TELUS TV® you will:

- Enjoy superb picture and sound quality
- Start with 76 channels, including 45 commercial-free music channels
- Get access to HD Video On Demand

Plus, sign up now and receive a FREE HD PVR rental\*.

Add TELUS TV to  
a home bundle for

**\$20**/mo.†



the future is friendly®

Call 310-1144 or visit [telus.com/gettv](http://telus.com/gettv) or your nearest TELUS authorized dealer.

#### TELUS AUTHORIZED DEALERS

##### Malls

Kingsway Garden Mall  
West Edmonton Mall  
Southgate Mall  
Londonderry Mall  
City Centre Mall  
Northgate Mall  
Mill Woods Town Centre

##### Downtown

TELUS Plaza North

##### West

14903 118th Ave.

##### St. Albert

St. Albert Centre  
30 - 200 St. Albert Rd.  
20 Muir Dr.

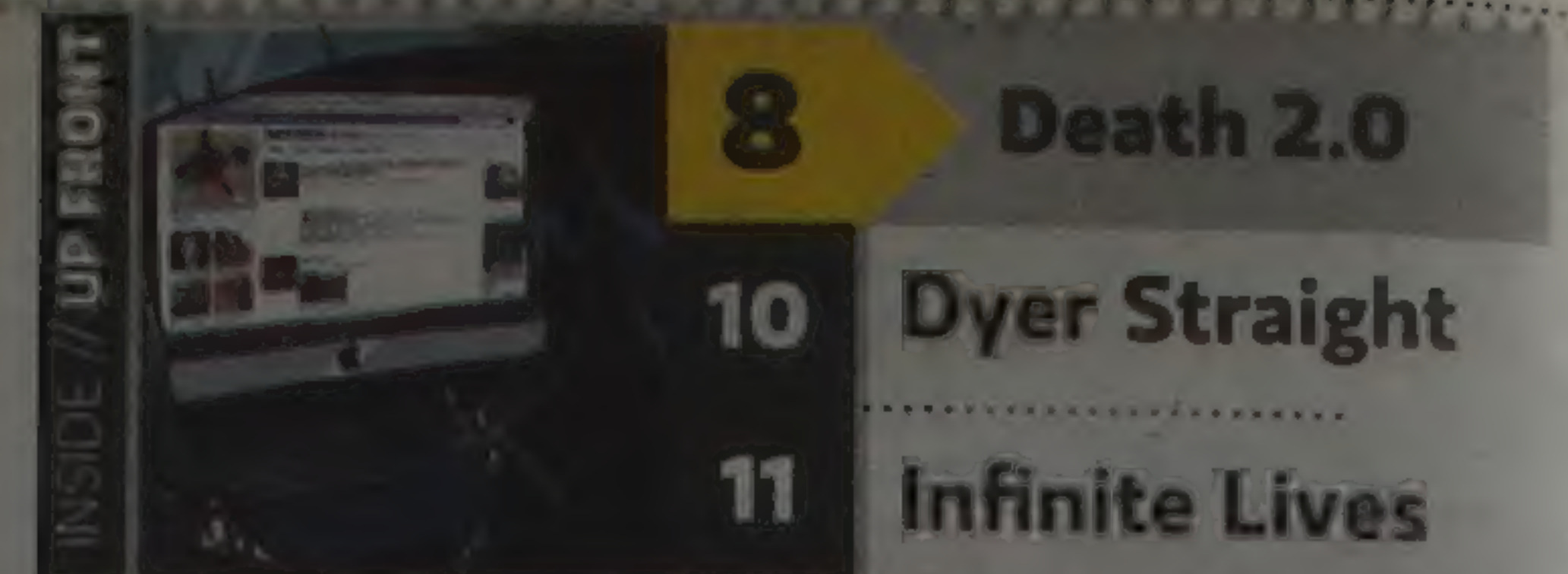
##### Southeast

Bonny Doon Shopping Centre

\*Free PVR rental available with a 2 or 3 year service agreement. †Offer available with a 1, 2 or 3 year service agreement until August 4, 2009 to residential clients who have not subscribed within the past 90 days to TELUS TV service and who have TELUS High Speed Internet or TELUS Home Phone service. \$20 includes the Essentials which includes 76 pre-selected channels. Further customization is available for an additional cost. TELUS reserves the right to change the channel lineup. © 2009 TELUS.



# UP FRONT



## EDITORIAL

### Vuepoint

## A tale of two reports

SCOTT HARRIS  
// SCOTT@VUEWEEKLY.COM

With the leaders of the eight major industrialized nations gathering this week in Italy for the annual G8 summit, two new reports paint a troubling picture of global progress on climate change, and offer an especially bleak view of Canada's increasingly abysmal lack of progress on the most pressing issue of our time.

The first, the WWF's annual *G8 Climate Scorecards*—somewhat appropriately released on Canada Day—places Canada dead last amongst the group in action on climate change, now falling behind even the US in its lack of action. The report summarizes Canada's position bluntly: "Canada scores lowest of all G8 countries: total emissions are steadily increasing and are far above the Kyoto target, per capita emissions are among the highest in the world. Mid to long-term greenhouse gas targets are inadequate. A plan to curb emissions was developed last year but has not been implemented. The Kyoto target will stay completely out of reach."

While Canada ranks last, the report points out that even those G8 nations which have already met their Kyoto targets—Germany, the United Kingdom and France—lack adequate long-term

reduction targets to keep warming below two degrees, a key threshold identified by climate scientists.

The other report, released by the international aid agency Oxfam, points to the devastating impact this inaction by developed nations will have on the world's poor, who will suffer the worst effects of a changing climate.

It too offers a bleak summary of the situation: "Without action, most of the gains that the world's poorest countries have made in development and ameliorating the harmful effects of poverty in the past 50 years will be lost, irrecoverable in the foreseeable future."

The report says hunger, health impacts, increased disasters and mass migration will impact hundreds of millions of the world's poor in the coming years, and estimates \$150 billion a year is needed to help developing nations to deal with the impacts of a changing climate—a big number, but also roughly the amount spent on the AIG bailout.

The reports are a challenge to the richest nations on Earth to finally take a strong position on climate change ahead of the critical climate negotiations in Copenhagen at the end of the year. The world, especially its poor, are running desperately short on time for governments, most notably ours, to respond. ▽

## GRASDAL'S VUE



## Letters

### TALL IN THE SADDLE

Jessica Heine (New Sounds, Jun 11 – Jun 17, 2009) is one of Edmonton's quiet gems. Her new album is 10 fantastic songs which compliment her awesome voice.

I must say my favourite song on the album is "Cowboy." Happy Trails (I am a cowboy).

Gordon Munison

### SHUT 'ER DOWN? SHUT UP

"Shut 'er down" ("Shut 'er down," Jun 2 – Jun 8, 2009)? Is that another tired American phrase such as "git 'er done," the one used by local yobs who seem to think that it is somehow Albertan? The editorial is disingenuous at best. The cost of cleanup? Unmentioned, of course. Check out the polluted site on Whyte Ave that remains undeveloped due to the cost of reclamation. Condos built on airport land are simply condos that won't be built on the east side, or in other areas south and west crying for development. The only extra money to come in will be on the sale of the possibly polluted land. The east side was to

be the next big development, however, public lands are the "low hanging fruit."

Contrary to what a few would have you believe, Edmonton's urban sprawl is due to developers, city administration and councils past and present, and it's a bit of a stretch to try and pin this on the Muni. No mention was made of the jobs and the monies that flowed directly to the city pre-1995. We need good paying jobs first and foremost—the crappy condos will follow along naturally. A vibrant city airport not under the control of the oligarchs who control the International would be a boon to the city. It is something that Calgary can never have, and perhaps our only advantage other than the river valley.

Name-calling supporters of the Muni as "conservative" is a chicken-shit tactic, designed to confuse. Check out who/what contributed to the mayor's and councillors's campaigns and then define conservative.

As for "the greatest good," clearly the condos will be built elsewhere, so no gain there. A fully functioning airport providing jobs, revenues and tourist convenience is the way to lower taxes. That is what is in the best interest of the majority. The best interests of developers and those of the public do not automatically coincide, as some types would lead you to believe.

Clyde MacDonald

Vue Weekly welcomes reader response, whether critical or complimentary. Send your opinion by mail (Vue Weekly, 10303 - 108 Street, Edmonton AB T5J 1L7), by fax (780.426.2889) or by email (letters@vueweekly.com). Preference is given to feedback about articles in Vue Weekly. We reserve the right to edit for length and clarity.

## NEWS

### Roundup

#### EPCOR SALE GETS GO-AHEAD

A Court of Queen's Bench judge on July 3 denied an injunction application to delay the controversial sale of \$5 billion of city-owned utility Epcor's power-generation assets to create a new publicly traded company, Capital Power.

Edmonton Bill Pidruchney filed a statement on June 11 claiming that the secret April 17 vote by council to sell Epcor's assets may not have met the requirements of the *Municipal Government Act*, which states that city council must make decisions in public. But Justice Ged Hawco ruled that "there was no need, at law, for a public meeting" about the sale since councillors were there as representatives of the city of Edmonton. The decision clears the way for the closing of the initial public offering of shares in the new company on July 9.

#### ANARCHY FOR SALE

If you can stand the endless jokes about anarchists selling things and want to bid on a range of books and other anti-authoritarian paraphernalia, head down to The Hydeaway (10209 - 100 Ave) this Friday, July 10 (7:30 - 9 pm) for the annual silent auction in support of the Edmonton Anarchist Bookfair, which hits town this year from October 2 - 4.

ISSUE NO. 716 // JUL 9 - JUL 15, 2009 // AVAILABLE AT OVER 1400 LOCATIONS

## VUEWEEKLY

10303-108 STREET, EDMONTON, AB T5J 1L7

T: 780.426.1996 F: 780.426.2889 E: OFFICE@VUEWEEKLY.COM W: VUEWEEKLY.COM

#### EDITOR / PUBLISHER

NEWS EDITOR

ARTS / FILM EDITOR

MUSIC EDITOR

DISH EDITOR

OUTDOOR ADVENTURE EDITOR

ASSOCIATE MUSIC EDITOR

CREATIVE SERVICES MANAGER

ART DIRECTOR

SENIOR GRAPHIC DESIGNER

WEB/MULTIMEDIA MANAGER

WEB/MULTIMEDIA

LISTINGS

SALES AND MARKETING MANAGER

LOCAL ADVERTISING

CLASSIFIED ADVERTISING

NATIONAL ADVERTISING

ADMINISTRATION/DISTRIBUTION

ADMINISTRATION/PROMOTIONS

RON GARTH // ron@vueweekly.com

SCOTT HARRIS // news@vueweekly.com

DAVID BERRY // david@vueweekly.com

EDEN MUNRO // eden@vueweekly.com

BRYAN BIRTLES // bryan@vueweekly.com

JEREMY DERKSEN // snowzone@vueweekly.com

BRYAN BIRTLES // bryan@vueweekly.com

MICHAEL SIEK // mike@vueweekly.com

PETE NGUYEN // pete@vueweekly.com

LYLE BELL // lyle@vueweekly.com

TREVOR KJORLIEN // trevor@vueweekly.com

ROB BUTZ // butz@vueweekly.com

GLENYS SWITZER // glenys@vueweekly.com

ROB LIGHTFOOT // rob@vueweekly.com

780.426.1996 // advertising@vueweekly.com

780.426.1996 // classifieds@vueweekly.com

DPS MEDIA // 416.413.9291

MIKE GARTH // michael@vueweekly.com

AARON GETZ // aaron@vueweekly.com

PETE NGUYEN // pete@vueweekly.com  
Steve Anderson, Mike Angus, Bobbi Barbarich, Paul Blinov, Josef Braun, Rob Brezsky, Andrew Derksen, Gwynne Dyer, Amy Fung, Brian Gibson, James Grasdall, Sarah Hamilton, Sharmen Hnatuk, Jan Hostyn, Whitney Houston, Connie Howard, Lewis Kelly, Ted Kerr, Fawnda Mithruth, Bill Moore-Kilgannon, Andrea Nemerson, Carolyn Nikodym, Stephen Nottley, Mary Christa O'Keefe, Angie Roos, Steven Sandor, Adam Smith, Darren Zenk

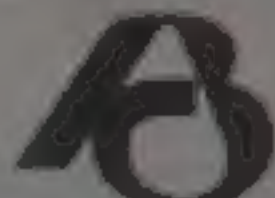
PRINTING  
DISTRIBUTION

The Edmonton Sun  
Barrett DeLaBarre, Alan Ching, Raul Gurdian, Dale Steink, Bob Riley, Wally Yanish

Vue Weekly is available free of charge at well over 1400 locations throughout Edmonton. We are funded solely through the support of our advertisers. Vue Weekly is a division of 783783 Alberta Ltd. and is published every Thursday. Vue Weekly is available free of charge throughout Greater Edmonton and Northern Alberta, limited to one copy per reader. Vue Weekly may be distributed only by Vue Weekly's authorized independent contractors and employees. No person may, without prior written permission of Vue Weekly, take more than one copy of each Vue Weekly issue. Canada Post Publications Mail Agreement No. 40022989. If undeliverable, return to: Vue Weekly 10303 - 108 Street Edm, AB T5J 1L7



association of alternative newspapers



Audit Bureau  
of Circulations



## Issues

Issues is a forum for individuals and organizations to comment on current events and broader issues of importance to the community. Their commentary is not necessarily the opinion of the organizations they represent or of *Vue Weekly*.

## Shift happens

Changing Alberta's outdated campaign and party finance rules is key to promoting democratic reform in the province

BILL MOORE-KILGANNON

// PIALBERTA.ORG

A friend of mine once told me that any political message should be able to fit on a T-shirt, since that is the most information many people are willing to read. With that in mind, if this editorial were a T-shirt it would bear the words "Shift Happens." What I like about this slogan is that the "f" makes all the difference between those who take a passive and pessimistic view of what is going on, and those who are trying to understand why things are the way they are and how they can make real change happen.

Don't get me wrong, like many people I can also smell the richly fertilized air that makes up Alberta's politics. I just think we need to go beyond complaining about it, root out the underlying causes of the smell and do something to remove the stink.

This is why Public Interest Alberta is advocating for new campaign and party finance rules. Admittedly, this

nize that the oil and gas industry, along with the powerful pipeline industry, are among the largest contributors to the PC Party.

You also don't have to look very far to see many other examples of decisions that favour special interest groups in the province with deep pockets. Just look at the \$2 billion that has been committed to subsidize the energy industry's carbon capture and storage pipe dreams, or the new royalty breaks for gas drilling that are estimated to cost the province in the billions of dollars.

Similarly, the insurance industry, private health care lobbyists and seniors' care corporations are also regular contributors to the party's political campaigns because they stand to make huge profits off the further downsizing and steady dismantling of our health care system.

So while we should all be deeply concerned about how the Stelmach government will come up with \$2 billion in budget cuts by next year, we should

tributions above \$375, while other Canadian jurisdictions' thresholds for public disclosure range from \$50 to \$250.

Canada, Manitoba and Quebec ban corporate and union contributions, while Alberta has no policy on who can contribute.

In terms of public financing, unlike a number of other provinces and the federal government, Alberta has no cash allowances for parties, nor does it provide any reimbursement of election expenses.

In addition, our province has absolutely no financial rules for party nomination and leadership races.

In order to create policies that address the concerns of the majority of citizens, we also need to strengthen the voice of Albertans to bring about democratic reform. One of the first steps of Public Interest Alberta's Democracy Task Force is therefore to engage people in advocating for more fairness and transparency in Alberta's campaign and party finance rules.

With the governing party receiving the majority of funding from the private sector (in 2006, 73 percent of PC Party funding came from the private sector, with \$1.24 million coming from corporations), we know this advocacy will be difficult. But by building a strong network of individuals and organizations who want to work together on democratic reform, we can generate a public debate and engage citizens to help make the shift happen to a more democratic Alberta.

Not only is this shift possible, it is already happening in the rest of the country, at both the federal and provincial level. Now is the time for citizens in Alberta to catch up and get engaged on this core issue.

While it is certainly a monumental task given the political reality in the province, a quote on one of my favourite T-shirts, by activist Noam Chomsky, sums it up well: "If you believe that there is no possibility for change then you guarantee there will be no change." ▽

Bill Moore-Kilgannon is the Executive Director of Public Interest Alberta.

To read the report, How Alberta Compares on Money and Politics, and for more information about PIA's democracy advocacy campaign, visit [pialberta.org](http://pialberta.org).

**Alberta is one of the only Canadian jurisdictions that places no limit on campaign spending by party or candidates during an election.**

is one of those issues that does not make it to the top of most people's list of things that concern them about this province. However, you just have to scrape off a bit of topsoil to see how this one issue in fact fertilizes other public interest issues that impact all of our lives.

You may recall that during the race to replace Ralph Klein as leader of the Alberta PC Party Premier Stelmach stated that selling unrefined bitumen to the US would be like scraping the topsoil off your farm and selling it. While many people might have thought this meant the new premier was going to focus on a value-added approach to developing our energy economy, we have certainly not seen any real plan to process raw bitumen in Alberta, and the government continues to approve pipelines to ship even more bitumen to the US.

To better understand Stelmach's about-face, it is instructive to recog-

be equally concerned about how political parties are raising money for the next election. To understand what is going to be cut, you need to see how both of these are connected.

**Let's look** at how political financing rules in Alberta compare with other provinces, and why it is critically important to advocate for reforms to our campaign and party finance rules. Far from leading the country in a commitment to democratic renewal, Alberta lags far behind the other provincial and federal jurisdictions in almost every aspect of campaign and party finance.

Alberta is one of the only Canadian jurisdictions that places no limit on campaign spending by party or candidates during an election.

In terms of contributions limits, Alberta's limits of \$15 000 (or \$30 000 in an election year) are double those of the next least restrictive province.

Alberta only requires disclosure for con-

## Culture from below

Creative Commons empowers 'producers' to share and share alike on the Internet



SOME RIGHTS RESERVED



SHARE AND SHARE A LIKE &gt;&gt; Creative Commons lets you set the terms // Supplied

When I started this column, I wanted to find a way to both make it free and easy for bloggers, small non-commercial publications and individuals to share it, whilst also giving syndicating publications something they can stake a claim in. Luckily I was aware of a new copyright licensing system called Creative Commons that enables such a hybrid model of media production. Not only is it a useful tool for media producers, it's also an important part of the larger trend that is blurring the lines between producers and consumers of media.

Established in 2002, the Creative Commons (CC) license system allows artists, both professional and amateur, to copyright their work with as many restrictions as they choose—including the ability to uncopyright works completely. According to their website, "Creative Commons provides free tools that lets authors, scientists, artists and educators easily mark their creative work with the freedoms they want it to carry." Creative Commons allows cultural producers to easily add an individually defined copyright badge to their work (usually a small graphic), and these badges provide a clear indication of the specific copyright restrictions (or lack thereof) for other cultural producers and users.

Big corporate media organizations use synergies and joint ventures to bring in larger audiences. Independent and online media need to create their own synergies by building and sharing audiences using their own unique strengths. So I figured what better chance to experiment than with a column focusing on

the intersection between media, culture and technology?

The Creative Commons license I use asks each organization that publishes the Media Links column to post a statement at the end of each article acknowledging and linking to all the other syndicating publications. Creative Commons and the open Internet enable this, and other new forms of collaboration and synergy.

Some people consider Creative Commons to be a key element of a new category of media content producers/users called

**Rather than conceiving and distributing media items as commodities, Creative Commons (CC) encourages the production, circulation and reception of media as a continuous and shared process.**

"producers." According to Axel Burns, who coined the term "producers," the "traditional value chain of producer-distributor-consumer has condensed to a singular point, the producer, interacting with and potentially enhancing existing content." Thus, we now have producers with "fluid roles" and perpetually unfinished media.

CONTINUED ON PAGE 11 >>

**JAPANESE VILLAGE**  
TEPPAN DINING

**GRAND OPENING ON OUR 104<sup>TH</sup> STREET LOCATION!**

**Full Meal New York Steak & Shrimp Special \$19.95**

**Sushi and Sashimi Bento Box \$9.95**

Available daily for lunch and dinner at 104<sup>th</sup> Street location and for dinner only at 100<sup>th</sup> Street location

**10238-104th Street • 10126-100th Street**

**Phone: 780.422.6083**

LEGENDARY  
TEPPAN  
GRILL



# Dealing with Facebook after you Flickr out

Social networking sites have become a major part of our lives, but what happens to them when we die?

SCOTT HARRIS

// SCOTT@VUEWEEKLY.COM

**W**hen well-known Edmonton musician and comedian Joe Bird died unexpectedly in his home on April 1 he left behind hundreds of friends to mourn his passing, including more than 600 who connected with Bird through his profile on Facebook.

And just as online social networking sites like Facebook, Twitter and MySpace have become an increasingly important part of the social lives of millions of Canadians like Bird—one estimate says more than a quarter of us now have a Facebook profile—they are also starting to play an important role even after we shuffle off this mortal coil.

"On the day of Joe's death we all went over to his house, and it was all fairly normal until about three or four hours after he was discovered," recalls Lorraine Swift, a longtime friend of Bird's, and one of a handful of people who his out-of-town sister trusted to help deal with Bird's effects after his death. "Then all of a sudden we heard, 'It's on Facebook' and people started phoning us—somebody had obviously put something on his wall or had done some Facebook posting and then it just spread

and became this huge Facebook funeral. Friends were writing on his wall and it just really became a way to connect with his history, because we were all missing him and everyone had all these different pictures from different times in his life—him and his 625 friends or whatever it is.

"And it was definitely the way that everybody found out," she continues. "We couldn't have connected with that many people physically, on the phone or whatever, so it helped us that way, helped us get the word out and organize his memorial and all the other events."

Bird's Facebook profile is still active today, and another Facebook group set up to remember him has nearly 400 members and continues to attract new members, wall posts and photos more than three months after his death. But as useful as Facebook has proven to be in providing a way for the community to remember and celebrate Bird, those dealing with the nuts-and-bolts

**"So if you die, would they be able to release your Facebook account to your family? Technically I don't think they would be able to do that. They'd say, 'Well, we'd like to give this to you but we're not sure what the law is on this.'"**

details of his possessions and affairs were soon faced with an increasingly common question: what exactly happens to our online identities when we die and who has the right to make decisions about them?

For Bird's friends, the predicament arose when they turned on his computer and found themselves logged into his Facebook profile.

"That's when we started thinking about this whole issue: how are we supposed to deal with this stuff? We had to have lots of conversations with the close community about what we should do. Should we change his status? Should we post something? Should we change the profile pic—because I wonder if Joe knew that would be his last profile pic if he would have chosen that one," she says. "And we kind of thought, 'Do we need to check his email? What exactly needs to be done here? Who owns all this?'"

**In Bird's case,** his friends happened to have easy access to his Facebook profile and email account, but often important information like the login names and passwords of our ever-expanding universe of social networking sites, email accounts

and online accounts for everything from eBay to Flickr follow the deceased to the grave, and it's those left behind who have to navigate the relatively uncharted waters of finding a way to access them.

In recent years there have been a number of high-profile cases in the US of family members suing web companies to win the right to access a deceased loved one's online accounts. In 2005 the father of a soldier killed by a roadside bomb in Iraq had to take Yahoo! to court to win access to his son's emails, which the company ultimately delivered to him on CD and in printed form following the court decision. In February of this year, widespread publicity of the case of the sister of a deceased journalist who wanted her brother's Facebook page removed compelled the social networking giant to revise its policy, which had stated it would only "memorialize," or freeze, the deceased's profile but not allow removal.

While the idea of a multimillion-dollar corporation forcing a recent widow to take them to court to access a deceased spouse's emails or Facebook page might seem coldhearted, Cameron Hutchison, an assistant professor at the University of Alberta's faculty of law who teaches courses in intellectual property law and Internet law, says the companies are likely just playing it safe by complying with relevant privacy legislation.

Hutchison explains that privacy laws in Canada as laid out in PIPEDA, the *Personal Information Protection and Electronic Documents Act*, require companies to keep your private information—including, for example, passwords and the contents of your emails—secure.

"That's some information that they probably would not be able to release to some third party without [the user's] consent," he says. "So if you die, would they be able to release your Facebook account to your family? Technically I don't think they would be able to do that. They'd say, 'Well, we'd like to give this to you but

we're not sure what the law is on this,' and you'd get a subpoena or sue them for disclosure and they'd probably be glad to comply with it, but they're just afraid to be liable for doing it without knowing what the law is."

Part of the problem, Hutchison says, is that such legislation was never intended to resolve the issues of a Web 2.0 world.

"I don't think this is something that was really envisioned by the legislation; it's more about private companies like banks collecting purchasing behaviours and things like that. It wasn't really directed towards things like this," he says. "So this is, like a lot of things with the Internet, new terrain. Facebook should not be able to pass on information about people to third parties without their consent, and there's no exceptions to that in the act about family members, and again, why would there be? Because it's not really directed towards that kind of problem. How do you deal with legislation where they tried to solve a problem and then you have a different kind of problem that comes within the terms of the statute? That's a controversial area of legal interpretation."

**The problem,** explains Martin Kratz, a Calgary-based lawyer who focuses on intellectual property and technology law with the law firm Bennett Jones, is that in the absence of clear legislation about how to deal with such situations, who has the right to access online identities or who owns online assets comes down to an interplay between three factors: your intellectual property rights to, say, the emails you have written, the tangible asset in the form of the digital files containing that property, which is in the service provider's possession and the terms of service you agree to by clicking "I accept" when you sign up for a new account, which like any contract you sign in the "real world" is contractually binding to you or the executor of your estate.

The terms of service, which Kratz says the vast majority of people don't actually read, vary from saying nothing about what happens if you die to being very unambiguous. The



terms of service for Yahoo!, which owns the photo-sharing site Flickr, state that accounts are non-transferable and any rights to an account "terminate upon your death. Upon receipt of a copy of a death certificate, your account may be terminated and all Content permanently deleted." MySpace terms expressly prohibit users from "disclosing your password to any third party or permitting any third party to access your account" or "selling or otherwise transferring your profile"—which would be necessary to access the account of a deceased relative.

Facebook, currently the world's most popular social media site responded to a request for information about their policies with an email saying, "When it comes to our attention that a user has passed away, we put the profile in a Memorial State. In the Memorial State, certain profile sections and features are hidden from view to protect the privacy of the departed. We encourage users to utilize groups and group discussions to mourn and remember the deceased. If a loved one asks that the profile be removed, the account will be disabled."

Ultimately, though, Kratz says the law considers online assets to be substantially the same as any tangible good a person owns, and with proper planning accessing the contents shouldn't be difficult.

"When a person dies we have well-established processes for how the assets of the estate of the deceased are handled, and despite the novelty of the Internet it's governed by the same rules as all other assets are,

except that these are just intangible assets so they're more difficult for people to think about," he says. "So it would be very unusual for somebody to identify their Facebook account as an asset that they specifically want to give as a gift to another person."

The fact that most people simply don't yet think about online assets as something that should be considered in estate planning is exacerbated by the skewed demographics of who tends to use social networking sites.

"Young people just on average tend to think less about a will; they're younger and they have less assets and often don't have anybody to leave things to and they're masters of the universe and immune from any harm and just never think about these things. So they're both the greatest users of social media and they're least likely to have a will where they've thought about this."

**While most people** haven't considered explicitly putting their Gmail account into a will—if they even have one—some online start-ups have begun to address the problem of ensuring your family and friends have access to social networks after your death.

Launched in April of this year, legacylocker.com offers an encrypted storage space—similar to an online safety deposit box—where you can name beneficiaries who will receive login names and passwords for all your "digital assets" should you die or become incapacitated. If you are reported dead to the site, two people you have named as verifiers must first confirm your death and your

family or executor must produce a death certificate, at which point the information you set up is emailed to your chosen beneficiaries, giving them access to some or all of your various online accounts without the need to go through the courts. The service—which costs \$30 annually to name beneficiaries for an unlimited number of assets or is free for a limited number—also offers the option to send out "Legacy Letters" to people you designate, to allow you to say goodbye via email from beyond the grave.

In a more stripped down alternative, deadmansswitch.net, you simply write a series of emails which are encrypted and stored on the site. At pre-set intervals you are sent an email to which you must respond in order to confirm that you are alive and well. Miss three consecutive emails and the site assumes something has happened and the dead man's switch is triggered, sending out whatever passwords, goodbyes or final admissions of infidelity you had set up.

The best option, Kratz says, is for people who have important information online—be they financially valuable or simply of sentimental value—to have a will that expressly deals with which family members or friends should have access to such accounts in the case of your death. While he says that your next-of-kin will usually be able to legally compel companies to release your intellectual property, such an alternative is often "awkward and expensive," and for people without a will it's essentially impossible for anyone but close family to get access.

Kratz also encourages people to read the terms of service before they sign up to an online service, and to the extent that you're not happy with how they deal with certain issues, let the companies know.

"Remember, the social networking sites are businesses, they're not intentionally trying to be difficult for the users. Some of the sites might not have thought about it, and by getting some user pressure they may well address those kinds of issues."

He adds that even though our online personas are becoming much more important and valuable, we're unlikely to see in the foreseeable future any action by governments to set out clear and consistent rules about how companies should deal with such online assets.

"The difficulty we have is that legislators tend not to pay a lot of attention to these kinds of issues until they become serious problems, and they will be serious problems in five or 10 years as you have a number of people pass on and in some cases maybe leave quite valuable assets that then are in limbo," he says. "Practically speaking what's happening in the short term is that the companies are—at least to the extent that they're addressing their mind to it—trying to come up with how they think this should work. What's traditionally happened is that the courts exercising their common law jurisdiction have tended to address the specific problems and make new law to sort out these problems in specific cases, and as they start to do that they develop the set of rules that ultimately will govern until at some later point maybe a legislature takes interest and does something about it." ▽

# TOP 10 RINGTONES

Virgin mobile


- 1 The Black Eyed Peas  
Boom Boom Pow
- 2 Pitbull  
I Know You Want Me (Calle Ocho)
- 3 Kid Cudi  
Day 'N' Nite
- 4 Soulja Boy Tell'em  
Kiss Me Thru The Phone
- 5 Eminem  
Crack A Bottle feat. Dr. Dre and 50 Cent
- 6 Flo Rida  
Right Round feat. Ke\$ha
- 7 Sean Kingston  
Fire Burning
- 8 Jamie Foxx  
Blame It feat. T-Pain
- 9 Eminem  
We Made You
- 10 Jeremih  
Birthday Sex

first DIBS

EXCLUSIVE RINGTONES

TEXT "DIBS" TO 4321 & HAVE 1ST DIBS DELIVERED RIGHT TO YOUR VIRGIN MOBILE PHONE!

THIS WEEK'S FEATURE ARTIST: **CLASSIFIED**



# koodo-onculous

Having an absurdly low monthly bill when you say no to bigbillification.

**Koodo Mobile**

- Monthly Plans From \$15
- No Fixed-Term Contract
- All Plans Include Text
- Per-Second Billing
- Great Long Distance Rates
- koodomobile.com

You pay no System Access Fee.

**Koodo** mobile

Good call



# Dead imperialists and 377

Court decision in India means three-quarters of world's people now live in countries where homosexuality is legal

It is 42 years since homosexual acts were legalized in Britain. A Labour government did that, of course, but now even the Conservatives have jumped on the bandwagon. The current Conservative leader, David Cameron, who will almost certainly be prime minister within a year, declared this week that just as his party gave Britain its first woman prime minister (Margaret Thatcher), so "we are bound to have the first black prime minister and the first gay prime minister."

That remains to be seen, but things are moving on in the rest of the world, too. In India, they have finally done what the British did in 1967 and legalized homosexuality. But then, it was the British who criminalized same-sex relations in India in the first place.

For a century and a half, Section 377 of the Indian penal code, originally imposed by the country's British rulers, prohibited "carnal intercourse against the order of nature with any man, woman or animal." Nobody was gone to jail for breaking that law for years, but it made life a nightmare for Indian gays and lesbians. Corrupt police all over the country regularly used it as a pretext to shake them down for bribes, beat them up and even rape them.

Now Section 377 is gone. On July 2 the Delhi High Court handed down a 105-page decision that said: "The inclusiveness that Indian society traditionally displayed, literally in every aspect of life, is manifest in recognizing a role in society for everyone. ... Those perceived by the majority as 'deviants' or 'different' are not on that score excluded or ostracized."

It is no longer against the law to be gay in the world's second biggest country, and the best thing about the ruling was the reason the judges gave for their decision. They didn't let themselves be drawn into any foolish arguments about whether this or that kind of sexual behaviour was good or bad. They simply said that section 377 was at odds with the equal-opportunity provisions in the Indian Constitution.

It's a useful reminder of what the politics of the past two centuries has really been about: the ever-widening application of the principle of equality until it includes every citizen of the country, even all the people in the world. The very first people in the Western world to abolish discrimination against homosexuals were the French revolutionaries, in 1791, and wherever the revolutionary armies went, the new policy went with them.

But the French Revolution was ultimate-



COME OUT, COME OUT >> Revellers like these at Bangalore's 2009 Pride parade have more reason to celebrate // Vinayak Das

ly crushed, and during the 19th century, when European empires ruled almost the entire world, Europe's own anti-gay laws were extended to most of the imperial possessions in Asia and Africa. Even a country like India, with its long tradition of tolerance for a wide variety of sexual preferences and practices, was forced into the same anti-gay legal regime.

Now it is emerging from that long darkness, only a few decades after Europe itself did. Moreover, the Delhi High Court has shown a clear understanding that what is at stake here is not sexual practices but human rights. It would have made precisely the same decision, on exactly the same legal principles, if it were dealing with caste discrimination, gender discrimination or racial discrimination.

**Creating legal systems** that genuinely respect human rights is a huge undertaking, and it may be another century before all people everywhere live under such legal regimes. It may be even longer before the police everywhere respect the law, and private citizens everywhere have really accepted the notion of equal rights for people who are different. But the lives of millions of people are changing for the better, and that matters.

Half a century after the collapse of the European empires, almost all the former colonial territories in Asia, apart from the Muslim countries, have revoked the laws that discriminated against homosexuals. Indeed, the only remaining bastions of discrimination are the ex-imperial territories of Africa (with the shining exception of South Africa), most of the smaller West Indian islands and most Muslim countries

(with the shining exception of Turkey).

Since China also legalized homosexuality 12 years ago, we have now arrived at a situation where at least three-quarters of the world's people live in places where the law no longer criminalizes gays. It shouldn't have taken so long, and it should have been less of a cause for wonderment when it finally arrived, but this actually does qualify as real progress on human rights.

It's not over yet in India. The High Court judgement only applies to Delhi, strictly speaking, although other jurisdictions will find it hard to ignore the precedent created by this decision. However, various hard-line religious leaders in India are condemning the judgement and demanding legislation to reverse it.

"We are totally against such a practice as it is not our tradition or culture," said Puroshattam Narain Singh, an official of the Vishwa Hindu Parishad, or World Hindu Council. "This Western culture cannot be permitted in our country," said Maulana Khalid Rashid Farangi Mahali, a leading Muslim cleric in the northern city of Lucknow. Neither of them, presumably, has ever seen the Khajuraho paintings, or learned anything about India's pre-colonial history.

But they will not win. Already, the newly re-elected Congress government is talking about rewriting the law so that all discrimination against minority sexual orientations becomes illegal. The clock will not be turned back. ▽

Gwynne Dyer is a London-based independent journalist whose articles are published in 45 countries. His column appears each week in *Vue Weekly*.

# Perspective is good

Promises of an H1N1 vaccine for October, and of \$10.8 million devoted to a new influenza network and development of flu vaccines, will be welcomed by those who deem vaccines trustworthy. H1N1 has caused 332 deaths worldwide now, out of an estimated one million infected people, and it's spreading. But, as is common in epidemics, it is also losing much of its virulence and becoming less deadly—the rate of death among those infected has been declining since April.

And there's no guarantee that a vaccine will arrest H1N1 in its tracks anyhow, nor that it won't leave its own wake of damage, despite our faith in the indispensable value of vaccines in general.

We have faith because we've been taught that vaccination programs in general deserve credit for the dramatic drops in infectious disease mortality over the past century. But through Jennifer Craig, who has extensively researched the topic of vaccines for an as-yet-unpublished book, I've learned that a review of the data on vaccine programs published in the *International Journal of Health Services* in 1989 concluded that: "the medical measures considered for tuberculosis, typhoid, measles and scarlet fever were introduced at the point when the death rate for each of these diseases was already negligible. Any changes in the rates of decline that occurred subsequent to the interventions could only be minute."

That surprised even me, but mortality reports show that deaths from measles in the US had in fact dropped to a total of 17 for the years between 1971 and 1975, three years before the measles vaccine was introduced in 1978. Incidence of pertussis had dropped to 1.3 per 100 000 by 1945, the year before the vaccine was introduced. The combined death rate of diphtheria, pertussis, scarlet fever and measles had declined 95 percent among children under 15 by 1945—prior to the launching of mass immunization programs.

The manufacturing of fear—and faith in pharmaceutical solutions—keeps a very large industry going, though. Our 1976 go-around with a strain of swine flu and a vaccine program left a sizable wake of vaccine-induced damage (dozens of deaths, and hundreds of cases of the paralyzing Guillain-Barre syndrome), cancellation of the vaccine program—and no epidemic.

In 1994 it was Ebola that was going to wipe out millions; it didn't. In 2002 it was West Nile. Then it was a revived small pox scare, against which thousands were vaccinated, many of whom suffered serious inflammatory heart reactions to the vaccine. This program too was halted,

and this epidemic never happened either. In 2003 it was SARS that was going to wipe us out, in 2004 it was the bird flu; both caused deaths numbering in the hundreds out of 6.6 billion worldwide.

More recently, before H1N1, it was HPV. Mass vaccination programs were introduced for young women, even though the vaccine targets just a few of the 30 strains that in only a very small percentage of cases go on to cause cervical cancer, and even though cervical cancer is mostly confined to the

developing world and is a rare disease here in the West, and even though it is well known that, as the Centers for Disease Control and Prevention's Elizabeth Unger has conceded, "infection alone is insufficient to cause cancer."

We've also heard plenty in recent years about the resurgence of measles resulting from lack of vaccine compliance. But a review of the data on measles outbreaks in children published in the *Archives of*

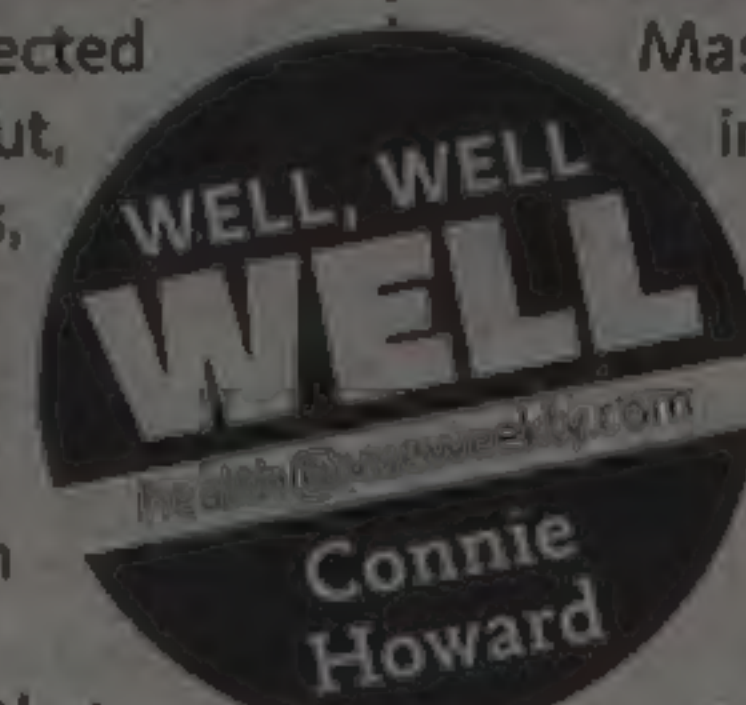
**In 2003 it was SARS that was going to wipe us out, in 2004 it was the bird flu; both caused deaths numbering in the hundreds out of 6.6 billion worldwide.**

*Internal Medicine* found 77 percent of them to occur in vaccinated children.

The feeding of microbe fears sometimes pays handsomely though. Vaccine king Paul Offit of the Children's Hospital of Philadelphia has received something in the order of \$30 million in royalties for Merck's vaccine for the rotavirus (Rotateq) which causes diarrhea in infants.

I'm not saying I'm planning a swine flu party or anything, but perspective is good—dysentery, TB, malaria, cancer, heart disease, liver disease and diabetes kill far, far more of us every year than do viruses.

On a more hopeful note, our immune systems, working well, offer good protection. In 2006, California physician Dr. John Cannell observed that patients in his psychiatric ward, who were all receiving 2000 daily units of vitamin D, were completely spared from the season's flu epidemic while those in adjacent wards were getting sick. This is just one observation, but plenty of science has confirmed remarkably positive effects of immune boosting nutrients such as vitamin D on infections and disease of all kinds. ▽



**HOT SUMMER GUIDE**

**.com**

**WIN**

**A PAIR OF TICKETS TO  
CALGARY  
INTERNATIONAL  
BLUES FEST**

**GO TO  
HOTSUMMERSGUIDE.COM**



# Asteroids? Really?

Four-studio bidding war for a noun proves once again that humanity is truly doomed

The other day, I was feeling really positive about the world. Maybe it was because I'd had a nice meal and my blood-sugar had risen above its usual level. Or what you'd expect in a shipwreck victim stranded with nothing but a crate of saltines and a drum of instant coffee, but for a while there it seemed like everything was going to be OK. Global depression, terminal ecological collapse, solar flares, invasion of the Moon Men... these things, if they came at all, would pass and we would survive. And not only would we survive, but we deserved to survive. Humanity was a bright, beautiful species with lots of good to offer the cosmos!

And then, this from *The Hollywood Reporter*: "Universal has won a four-studio bidding war to pick up the film rights to the classic Atari video game *Asteroids*."

Oh, right. We're that species, too. Bummer. My first thought wasn't actually a despairing mental wail over how the mainstream of our culture is a shit-eating Ouroboros with its mouth grafted to its own asshole, but this: why a four-way bidding war over a "property" the title of which is a common noun and which carries with it no characters or narrative? If they wanted to film 90 minutes of CGI space rocks getting blown all to hell—*Armageddon* grossed half a billion dollars, Chief, and they had only one lousy asteroid. Imagine *Armageddon* times, like, a zillion!—they could have optioned my ninth-grade Social Studies binder for a box of Hochtaler and a set of winter tires.

My third thought, after I'd wracked my brain to come up with the nearest accessible structure from which a fall would certainly kill me, was that if they're filming fucking *Asteroids* it's open season for videogame adaptations. The old world is dead. All rules of sense, taste and cultural necessity, however slight they may have been, are struck down. And thus:

## QIX: The Movie (dir. Alex Proyas)

Tagline: "Infinite vectors. One victor." The game: A big hit in 1981, QIX called on players to draw geometric zones on-screen while avoiding, and ultimately containing, a deadly Apple II screensaver. Synopsis: In the year 2025, cyber-hacker Damien "Ghost" Gost (Chris O'Donnell) finds himself fighting for the survival of reality itself as he races against time to prevent a "techno-demon" dubbed QIX ("Quasi-Interfaced eXomorph") from corrupting and conquering the world's datashpere. Meanwhile, in the "meatspace" of the real world, the shadowy corporation responsible for summoning QIX is closing in on Ghost's fiancée (Anna Paquin), a brilliant DARPA statistician who just might hold the key to humanity's survival.

## Amidar (dir. Russel Mulcahy)

Tagline: "Who or what is Amidar?" The game: Fill-the-zones games were a big deal in '80s arcades, and *Amidar* stood out by offering two bizarre alternating scenarios for its path-following gameplay. In one, players controlled an ape running from cartoon jungle cannibals; the other featured a paint roller

pursued by angry pigs.

Synopsis: Unwilling to leave Fox's QIX alone to cash in on the fill-the-zones market space, Dreamworks rushed *Amidar* into production. Bob Balaban (*Close Encounters of the Third Kind*) stars as struggling poet Michael Amidar, whose life takes a turn for the weird after he discovers a strange map in the lavatory of an antiquarian bookstore.

Following the path laid out in the map leads to surreal shifts of reality and identity as Amidar comes every closer to the greatest mystery of all: himself. Co-star Genvieve Bujold is unrecognizable under award-nominated prosthetics as Balaban's otherworldly porcine love interest, Squee Cochonne.

## M. Night Shyamalan's Math Fun (dir. Alan Smithee)

Tagline: "Dying is easy. Math is hard." The game: In 1980, kids played the "education card," holding up *Math Fun* to convince their stepdads that an Intellivision console would be something other than a mind-rotting gateway to delinquency. Basically, you had to answer arithmetic

**"All rules of sense, taste and cultural necessity, however slight they may have been, are struck down."**

questions correctly or your gorilla got dunked in the river.

Synopsis: On the banks of a river with no name... surrounded by creatures of fantasy and nightmare... one child must race against time to decipher the equations at the heart of reality. Dexter's Preston Bailey stars. Noteworthy as the late Rutger Hauer's last credited screen appearance, in the role of the Malicious Mister Minus.

## Wonder Boy (dir. Rob Cohen)

Tagline: "The Eighth Wonder of the World... Is the first in line for action!" The game: Also known in its NES incarnation as *Adventure Island*, *Wonder Boy* featured a kind of kewpie-doll cave-man in a grass diaper who had to throw stone axes at slow-moving animals, and sometimes jump a skateboard over campfires, in order to rescue a princess, or something.

Synopsis: Superstar rapper by day, secret agent by night, Simon "Wonder Boy" Wilson (Common) and the bicoastal crew of "hip-hoperatives" known as the Tomahawks face their greatest challenge yet when terrorist group S.N.A.I.L. threatens to foreclose on the mortgages of every orphanage in America. Features the voice of LL Cool J, who postponed an announced retirement to play the role of "Papa Choppy," Wilson's acerbic robot helicopter. Decried by *Wonder Boy* purists ("Wondies") as a betrayal of everything *Wonder Boy* stood for, this urban-action-spy-comedy nevertheless had boffo box office with the fifth-best St. Patrick's Day weekend opening of all time. V

## CULTURE FROM BELOW

<< CONTINUED FROM PAGE 7

While media production has always been a collective process involving production ingredients from our collective cultural heritage, Creative Commons further enables (or perhaps re-enables) and encourages a more remixing friendly media system and culture. Rather than conceiving and distributing media items as commodities, Creative Commons (CC) encourages the production, circulation and reception of media as a continuous and shared process.

While the open-sharing elements of the Creative Commons license system are voluntary, according to a 2007 survey of CC users, over 80 percent of the CC-licensed works permit derivatives—meaning they allow others to build upon their media. While many medial producers and users do not yet use Creative Commons, it is becoming more popular. As of 2007, there were an estimated 60 million Creative Commons licensed cultural artifacts on the Internet, and CC use is still increasing.

In an unprecedented move, Yahoo! announced plans in 2007 to allow users to employ Creative Commons licensing in their huge menu of online spaces and tools. While it doesn't appear that their plan has come to full fruition, it has at the very least meant that its popular photo sharing service Flickr has remained Creative Commons-friendly.

Creative Commons licensing is not limited to media production. There is also the ever-expanding open-software movement, and in the US, the Creative Commons group also recently launched a new project called the "Legal Commons" that will "collect and make available machine readable copies of government documents and law." Where it goes from here is anyone's guess—let's just share the idea and see where it leads us. V

Steve Anderson is the national coordinator for the Campaign for Democratic Media. He is a contributing author of *Censored 2008* and *Battleground: The Media*. Media Links is a monthly syndicated column on media issues supported by CommonGround, The Tyee, Rabble.ca, Vancouver Observer and Vue Weekly.



## BOB THE ANGRY FLOWER

BOB THE ANGRY FLOWER'S 8 REASONS TO ATTEND MELTDOWN MUSIC FESTIVAL!

1: LOTS A GREAT ACTS.

2: CHILL ATMOSPHERE.

3: BIGFOOT!!!

4: DON'T LISTEN TO REASON #3. BIGFOOT IS NOT GOING TO BE THERE.

5: SHUT UP, REASON #4! BIGFOOT IS TOTALLY GONNA BE THERE, HE TEXTED ME HIMSELF!

6: BIGFOOT IS MADE UP, REASON #5. STOP LYING ABOUT HIM TEXTING YOU.

7: YOU'RE THE LIAR, REASON #6, YOU! BIGFOOT DOES TOO EXIST, I KNOW IT!

8: AND DON'T FORGET THE GREAT FOOD!



PADDLE // LAKELAND

## Lakes apart from civilization

Navigating Alberta's only backcountry canoe circuit



THE "J" STROKE >> Jay mans the stern on Kinnaird Lake / Brian Barbarek

EMERY BARRONACH

A giant pine lies on the sandy ground, separating our tent from the campfire. Its branches stand three metres high. The wind was able to tear the barrel-sized trunk apart when its innards rotted from absorbing too much water. Roots, visible above the beach, reach into Kinnaird Lake on either side of the peninsula on which we camp.

With Leatherman brandished, our backcountry canoe guide Glendall Mazurek is whittling long nails from firewood. Furls of white wood fall around his sandals. His 14-year-old son, Steve, is boring them into the crumbling wood of the tree's jagged, standing remains.

It's the second night our troop is sit-

ting around the fire absorbing its slow warmth into our paddle-sore muscles. The Mazureks seem ultimately at home among the nearly two hundred lakes that speckle the Lac La Biche region 220 kilometres northeast of Edmonton. Lakeland Provincial Park and Recreation Area contains the majority.

With this wealth of water, Lakeland boasts Alberta's only backcountry canoe circuit. Out here, without road, computer or flush toilet, civilization and its conveniences couldn't be further away. But just 36 hours ago, surrounded by cement and ribbons of asphalt, I couldn't wait to leave civilization behind.

**Standing in the** Extra Foods parking lot in Lac La Biche the morning of our canoeing trip, Mazurek unfolds a map,

coloured almost completely with blue splotches separated by small areas of green. Drawing a line with his finger on the map, he notes the tiny green patches between the patches where we would portage. The official portage route accesses seven major lakes: Jackson, Kinnaird, Dabbs, McGuffin, Seibert, Touchwood and Blackett.

"The provincial park has carts to carry the canoe across," he points. "The conservation officers don't have the carts out between Blackett and McGuffin yet, so we'll stick to Jackson, Kinnaird and Blackett."

I'm relieved I won't have to carry the canoe on my head over land.

Steve loads the canoes, Glendall bungees them to the carts and Jay Hannley, my canoe partner, and I take notes. We haven't done this before, but I imagine that grace will end soon.

Jackson Lake trail winds through 3.2 km of poplar, birch and spruce forest. Free of debris and fallen trees, the only effort required during the first kilometre of our run through the sun dappled forest is pushing the wheeled carts. Ease ends as the trail undulates closer to the lake, and grunting settles in for the final 750 metres.

"I got my workout for the day," remarks Glendall as our four carts bump along the wooded walk to the dock.

Hoping he meant canoeing would be easy, Jay and I hop into our boat. As the Mazureks skim ahead of us, we struggle to steer.

Our first several kilometres through Jackson Lake and into Kinnaird is all zigzags and corrections, but the Mazureks are patient. We struggle to sneak up on two American White pelicans that maintain 50 metres

between themselves and the closest humans. Steve graciously identifies horned grebes as we awkwardly push ourselves under an isthmus bridge connecting the landmasses between Jackson and Kinnaird lakes.

Looking at the map, I note the bridge connects to over 120 kilometres of trail. I briefly wish we could have brought our bikes too. Two hours and 10 kilometres of peaceful paddling later, we arrive on a small peninsula midway down Kinnaird Lake that will be our base for the rest of our trip.

There are 14 rugged campsites on the circuit, several on islands. Each site has a bear hang, a food locker or in-ground canisters, fire pits and something I've never seen before: open air, throne shaped washroom facilities designed for minimal environmental impact.

CONTINUED ON PAGE 16 >>





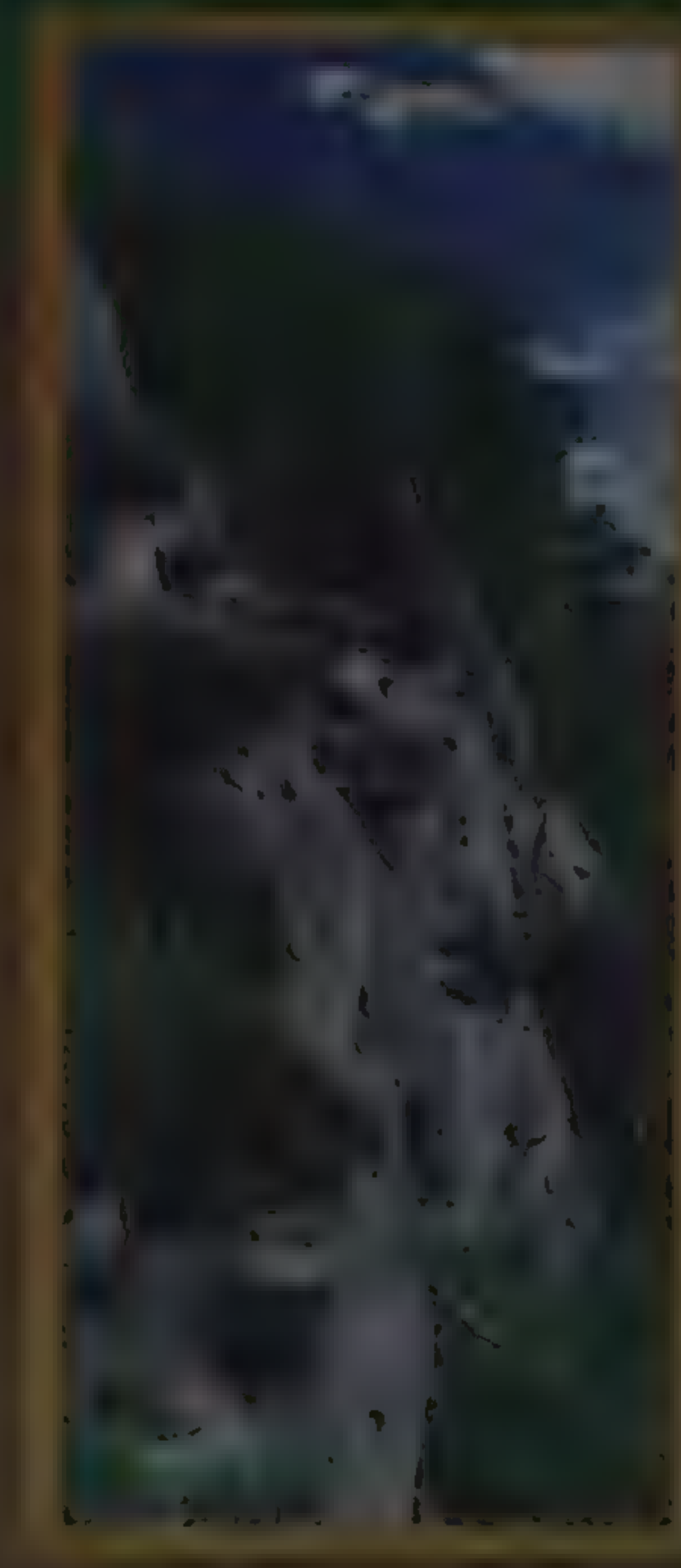


# Enjoy Hinton's rugged splendour

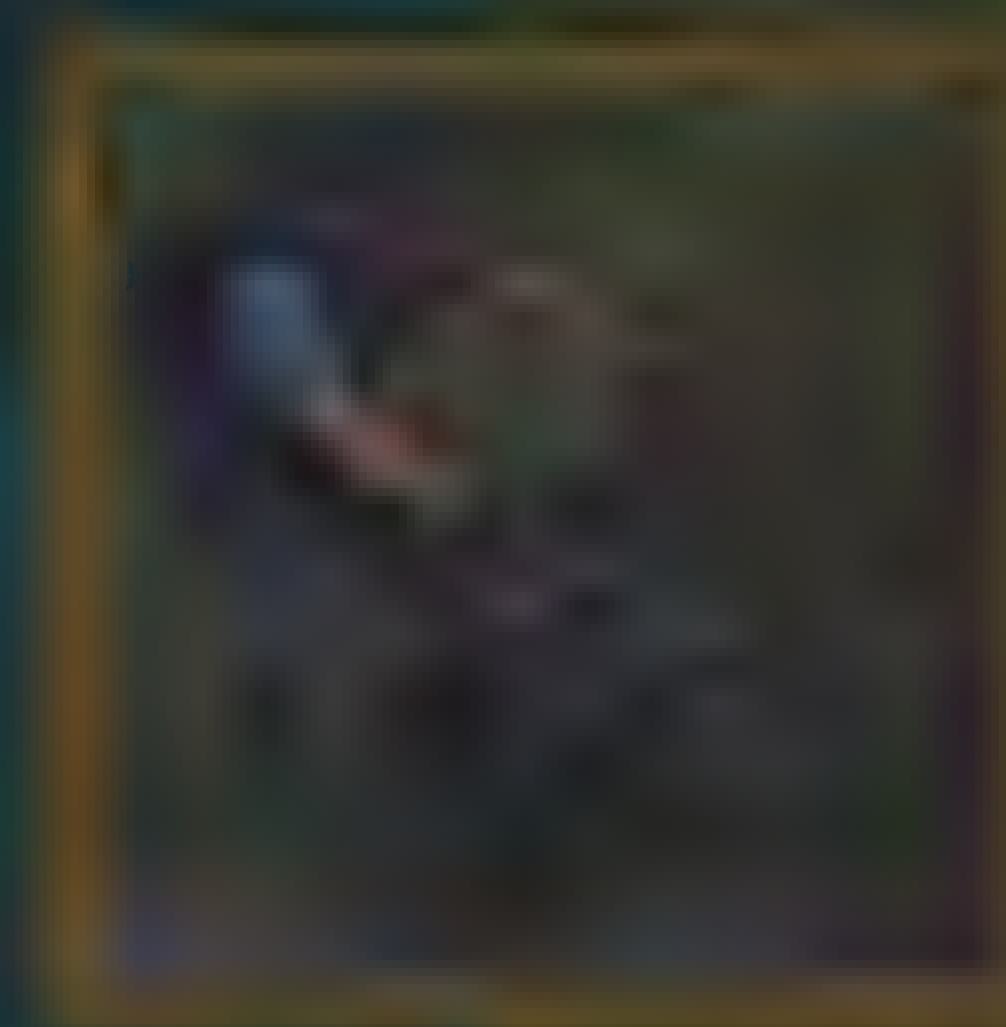
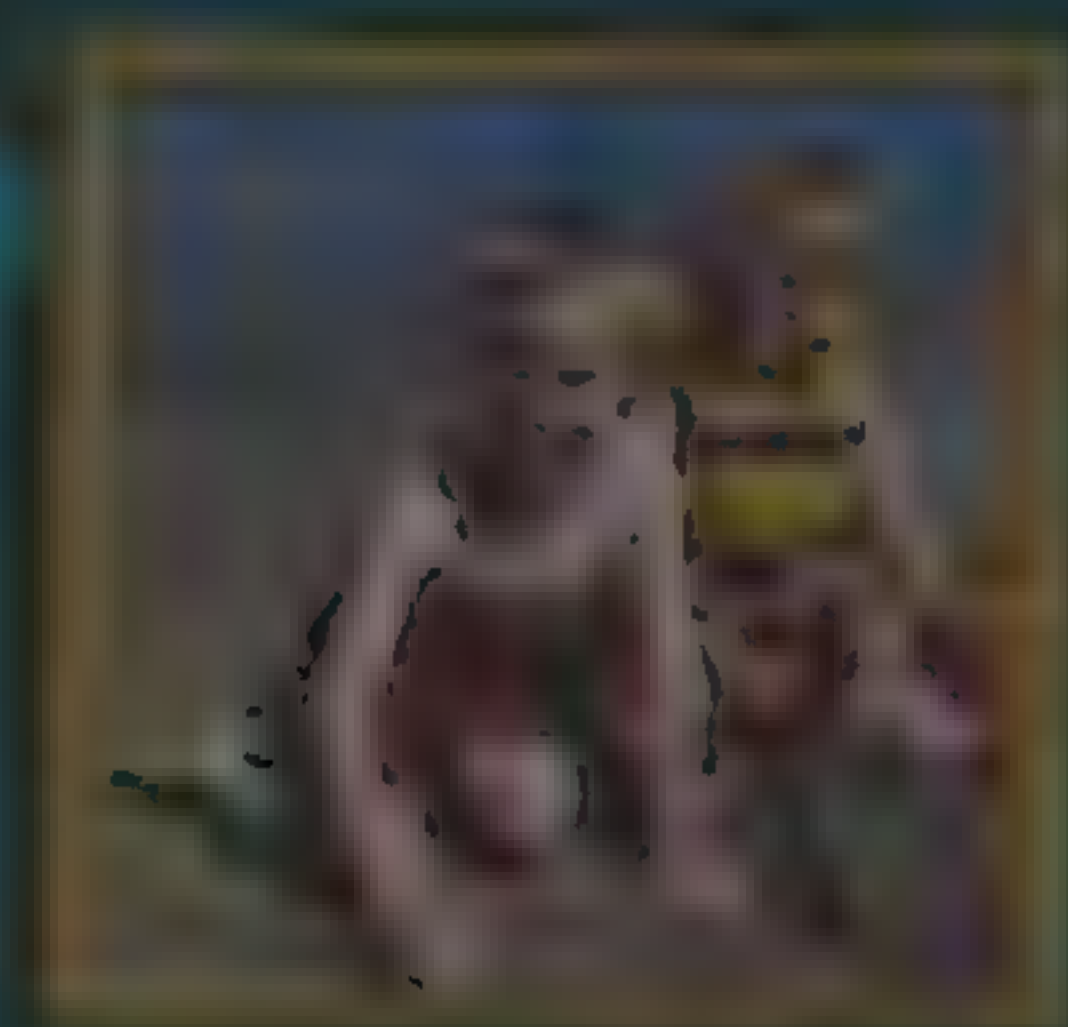
- Mountainview Triathlon June 6, 7
- Cultural Fohn Festival June 30, July 1
- Wild Mountain Musical Festival July 10, 11, 12
- Mary Reimer Memorial Rodeo July 31, Aug 1, 2

- 3km Beaver Boardwalk
- Mountain Bike Skills Park
- Historical Coal Branch Area
- Abundant Wildlife

- Mountain Biking
- Canoeing
- Quadding
- Boating
- Golfing
- Hiking
- Fishing
- Horseback riding



Visit [www.hinton.ca](http://www.hinton.ca) or call 1-877-226-0711 to plan your day in Hinton.



Great course. Great people. Worth the drive.



## The Renovations are Complete

Nicknamed by many golfers as "The Enchanted Forest," the Hinton Golf Club is a beautiful course that has been completely renovated. Come and re-experience our world-class golf course. The new clubhouse, pro shop, and restaurant are all brand new. The course has been completely reseeded and the greens are in top condition. The renovations are complete and the course is ready for your next round.

## Extend your play

50% off the second green fee or 4 green fees for the price of three if you bring in this coupon. Valid only on weekdays.

For rates and further information

[hintongolfclub.com](http://hintongolfclub.com)

or call toll free

1-866-666-2904



# The velvet cog

Bike skill progression is natural if you're in the Loops



IT'S ALL DOWNHILL >> Sun Peaks offers a thrilling time no matter what your skill level // Supplied

PHOTO: DINKA SIKIĆ  
BY JEREMY @VUEWEEKLY.COM

An impromptu afternoon caucus atop the double cliff descent midway down black diamond Steam Shovel offers a glimpse into the local bike scene at **Sun Peaks**. I've pulled up short to inspect the entrance—a skiff of loose dirt tipping over into cheese grater. Classic velvet glove/iron fist.

The first rider who passes has a helmet cam and steel nerves. "Just scouting?" he asks, before rolling it in smooth succession.

The second wrestles his bike down, half scrambling. "It took me til the end of last year to finally ride this," he offers.

"My son bit it there last year," says a father who's riding the park with his two teenagers, ages 14 and 15.

In ability, I align most closely to the second rider. And that's why I'm here. Each bike park has its acid tests. Silverstar's wall rides, Fernie's jagged boulders, Whistler's dirt jumps. A certain amount is shaped by underlying

terrain—rock, creek bed and log fall. Then there are external factors, such as climate, industry trends and rider input. The trick is blending these influences to achieve the right balance for pros, groms and newbies alike.

This is an area where Sun Peaks' park coordinator Toby Ianson excels. "Toby's ability to work hard, ride his bike well and listen to local riders' input on trail design and maintenance makes him an awesome asset," says Corey Wiwchar, Sun Peaks' marketing director.

With a local talent base including pros Graham Agassiz, Matt Hunter and Chayse Marshall, there's no shortage of expertise for Ianson to draw on. Along with Kurt Sorge, the former two host freeride camps at the resort throughout July and August, just a sampling of the superior ability in Kamloops—the "Loops" as it's known to many riders. With lift-accessed terrain, the Bike Ranch community park, trails throughout the hills and hoodoos along the Thompson River and big new events like the Intermontane Challenge, the town is gaining North

Shore-like renown.

**Up at Senator Nancy Greene's** home resort, where her eminence owns the condo-hotel Cahilty Lodge, black diamond runs skim out a bare majority. Though first past the post, the 16 advanced trails (of a total 39) aren't enough to impose dominance over the hill, which exudes a laidback, welcoming vibe for novice and intermediate riders.

After several seasons' worth of scars, I'm taking my first ever lesson here. Though I've ridden my whole life, there's a lot to learn and I'm rusty for my first downhill day of the year.

Instructor George Terwiel quickly brings me up to speed with a natural, progressive coaching style. As we descend from berms and bumps to steepers—Barn Burner, Mach and Arm Pump—we focus on stance, then braking, then proper motion.

In less than half a day, Terwiel has me back to last year's end-of-season form. Before lunch, I find myself on one of the hill's black diamond gems.

On Sweet One, I'm separated into two selves simultaneously: one reacting to the sharp-angled root drops and narrow creek bridges that rush up in front of me, the other calculating the distance to the ground below, thinking, "I can't believe I'm riding this."

In 16 years, Terwiel and his family have become closely woven into the fabric of the community. In addition to bike instructor, he's also a ski instructor and owns two art galleries—Tree Line Studio and Lone Wolf Gallery—in the village. His daughter Elli is an Olympic ski hopeful and his son Justin races on the BC Cup provincial downhill bike circuit.

Clearly there's a lineage here that isn't evident strolling in the velvety comforts of the village. This is the park's 10th season. Disused trails from former seasons are still visible from the lift, not yet overgrown. But above all, "if you had to pick the one thing we do ... quite possibly better than anyone else," says Wiwchar, "it is technical single track."

Below Steam Shovel I arrive at the

dirt jump park, where several caucus members are assembled. A red shirt has joined the fold, "Yeah Bro!"—a popular annual race—emblazoned on his chest.

I lean blue into a trail called Root Dog, working the hydraulics through zig-zag brush. My next descent begins on black diamond Kaboom, a perfect step up from Root Dog. I'm cranking it hard when a crinkled rubber squelch announces my rear tire deflating.

With 40-plus pounds of bike and 600 metres total vert, all it takes is one rogue stone to put it in perspective. Walking out at the base as the day draws to a close, there's nothing I want more than to load that chairlift one more time. **V**

## ON THE WEB

sunpeaksresort.com  
intermontanechallenge.com  
cityofkamloopsbc.ca/leisure  
andtylodge.com



# SUMMER'S COMING

Shaft Drive  
Liquid Cooled

reg \$8699  
Sale \$6999

2008 VT 750C

Shaft Drive  
Liquid Cooled

2009 VT 750C  
\$9149

15 INGLEWOOD DR

1-800-879-7133 (780) 453-7227

www.river.ca/locations

## LAKELAND

CONTINUED FROM PAGE 11

I'm feeling remarkably Canadian when Steve disappears in a canoe to go fishing after our campfire supper. Pike, walleye and perch inhabit the lakes. Jay and I set about searching the peninsula—he finds a walking stick and commandeers through the thick brush. A loon's call reminds me of the Tragically Hip's "Wheat Kings" and I crouch to investigate a sun-bleached deer skeleton.

"Psst!" Jay whispers, pointing to the water with his stick. Three beavers, mouths full of driftwood, tread along the shore near me. I wonder what the morning will bring.

Kinnaird Lake is glass. With tents and gear unloaded, our light canoes glide quickly along the surface. Dozens of gulls screech at our presence. An hour into our planned 20-km loop, the first portage of the day takes us into Blackett Lake—where things suddenly get interesting.

Only one cart waits at the launch. Steve and Jay offer to load it with our food and one canoe, while Glendall He-Mans the other canoe onto his back.

"Now this is portaging," I comment as he disappears into the woods. Steve and Jay push their cart along the marshy trail. I'm quickly distracted by northern bluebells and yellow marsh marigolds until I hear Jay shout for help.

The 30-metre dock into Blackett Lake is sinking. Jay and Steve's cart slid off the edge of the submerged slippery wood. Both guys are calf-deep in water, grappling to save the cooler and kits stored below the canoe. I run out on the dock, sinking it more. Glendall comes to help and the dock drops further. Frigid glacial lake water rushes into my boots.

We manage to turn over the canoe, Steve pushes it into the water and Jay and I jump in. The dock rises. The Mazureks change their pants into shorts and we paddle into the rollicking white caps of Blackett Lake.

Canoeing has a particular romance, implying peaceful floating, gentle rocking, and access to areas Mother Nature shows only to those willing to tread quietly. But sometimes she takes a huge breath, rips it across a wide-open lake and laughs as novice pad-

dlers fight the crosswind threatening to capsize them. Jay paddles like a demon, steering the boat more directly into the waves to avoid being tipped by the mini waves.

We had planned to circumnavigate two islands in Blackett Lake but the unyielding wind demands recourse. With the water exceptionally high this year, Glendall suggests cutting between the island and southeast shore. It saves us several hours of exhaustive paddling, puts the wind at our back, and wipes fear from my brain. Back pretending to be a voyageur, without life-threatening conditions.

I wake to the sound of waves crashing against the shore a few metres from our tent. Southerly wind whistles under the fly. We're heading north on our way home. Great, I think as I don an extra sweater. Save the hardest for last.

"I think we'll keep close to the shore," directs Glendall as we ponder how best to attack the headwind.

Regardless of how we return to Jackson Lake, paddling directly into the wind is inevitable. I stop momentarily to adjust my sunglasses, and immediately the boat spins as if a fulcrum has pierced it from below. Jay tries to hold the boat straight but we are now nearly facing south. Slowly, sunglasses on the end of my nose, we steer the boat northward and agree comfort adjustments can wait.

We all bear down, paddling in unison for two solid hours until the dock is visible several hundred metres ahead. As if sensing our relief, the wind whips another strong gust across the water, fights us until we're within a boat-length of the dock, then settles. We clumsily bump against the dock, drop our paddles and listen to the breeze rustle cattails along the shore.

Slightly shaky and pleased to be on solid ground, I watch the deep-blue water ripple. Maybe the wind was trying to hold us back from finishing the trip. Checking out for three days to watch ducks glide and listen to the crackle is certainly more charming than rush-hour honks and computer screens, even with relentless wind and threatening white caps. I had anticipated lake canoeing would be mild and easy. I was mostly wrong—but in a good way. V

# Spring into Summer!

ADVENTURE & ACCOMODATION  
PACKAGES AVAILABLE SOON!

## WHITEWATER RAFTING PACKAGE

\$109

PACKAGE INCLUDES:

- Rafting at the Kananaskis River or the Horseshoe Canyon
- Deluxe room with 2 queen beds
- Free deluxe continental breakfast
- Three-story waterslide, indoor pool, hot tub and fitness room

## HORSEBACK RIDING PACKAGE

\$109

PACKAGE INCLUDES:

- Two hour horseback riding in the Rockies
- Deluxe room with 2 queen beds
- Free deluxe continental breakfast
- Three-story waterslide, indoor pool, hot tub and fitness room

1402 Bow Valley Trail  
Canmore, Alberta T1W 1N5  
www.canmoreinn.com

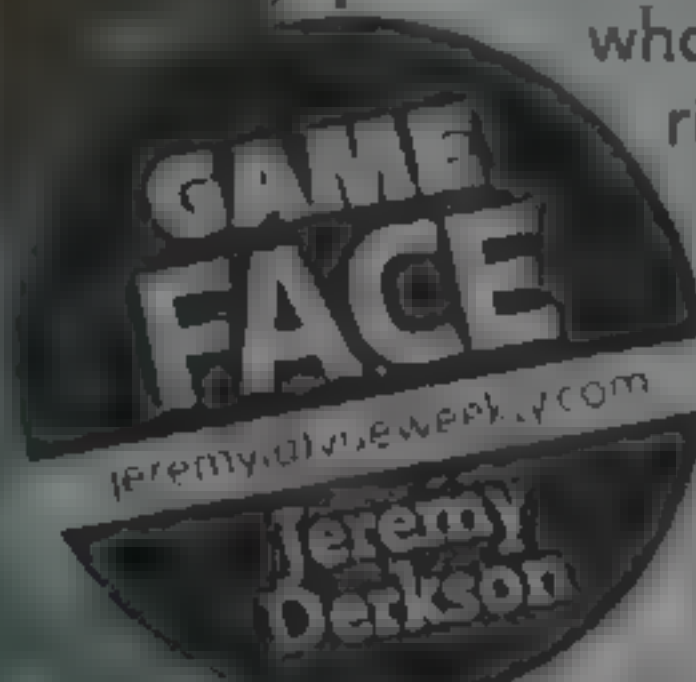
CANMORE  
INN & SUITES

Local 1.403.609.4656  
Toll Free 1.888.678.4656



# Breaking the ice

Alberta paddler hopes for warm welcome at national whitewater championships



leading up to the 2009 National/Pan American Whitewater Slalom Championships, set for July 29 – August 3 on the Kananaskis River. Not bad for a kid who grew up surrounded by prairie and flat water in Edmonton. But then his family was always on water. "I was in the water as soon as I could paddle. I was kayaking by age three or four." His brother, 11 years older, competed as a junior national team member and they had a family cabin near Drayton Valley where they practised. "My dad would make a slalom course by stringing wires across the river and hanging poles down from them," he says. In Edmonton, he trained at the permanent slalom gates underneath Quesnel bridge. To get serious whitewater, though, they had to travel. "Pretty much every weekend as long as I can remember we've been driving down to Kananaskis for training," Manning-Hunter recalls. "Kananaskis is Alberta's best and it's the only permanent course—and it doesn't freeze because they have dam control to break up the ice. I can think back 10 years ago and there used to always be an icebreaker race in January," he continues. "There's definitely been some times when I've asked myself why I'm doing this—when your helmet

freezes to your head and you have to turn on your car and wait for it to melt before you can take it off." He stuck with it nonetheless, and now it's paying off. Through kayak competition, he's raced in Europe, Australia and Mexico and criss-crossed the US and Canada. His most memorable moment in international competition was at the Tatra Cup, a famous race held annually in Liptovsky, Slovakia, where he placed in the top 10 and competed among the world's best in the final heat. Although kayaking is gaining some mainstream recognition in Canada, he explains, it's got a long way to go in matching European enthusiasm. "Over there it's one of the most televised sports, behind soccer for sure, but it's huge. There's actual crowds and grandstands." All in all, he's come a long way from the river rat who used to cause trouble for his parents by trying to play in the rapids while his older brother raced. "I had to have a lifejacket and a leash on. They would tie me to a tree to keep me out of the water." Now that he's unleashed, watch out.

UNLEASHED >> Paul Manning-Hunter steers into a gate at 2008 Olympic selections at Charlotte, North Carolina // Mark Barsevskis

Thinking about Jonquière, Quebec still sends shivers down Paul Manning-Hunter's spine. On the first of two trial runs, he had come within one second of securing a spot on the junior national whitewater team for slalom kayak. He was floating nervously in the starting eddy, paddle poised, ready for lap two when his coach leaned into his ear and yelled "I know you can do it" over the roar of the churning river. "It was up to me after that," he explains. His second lap—six seconds faster—earned him a spot on the team. He was just 15 at the time. "It's something I'll always remember." Now 21, he's on the national development team, ranked sixth in Canada

2009 NATIONAL/PAN-AMERICAN  
WHITewater SLALOM CHAMPIONSHIPS  
WED, JUL 29 – MON, AUG 3  
KANANASKIS RIVER, ALBERTA  
ASCK.CA/PANAMS

COME CLIMB INSIDE  
THE WORLD'S  
LARGEST  
DINOSAUR

1-800-823-8100  
DRUMHELLER, ALBERTA

redbike



# Whitehorse

*Welcomes you!*

Whitehorse is a beautiful city with a rich history and a vibrant culture. It is a great place to visit and a great place to live.

Call us at  
1-800-368-3687  
City of Whitehorse  
2121 2nd Ave.  
Whitehorse, Yukon  
Y1A 2C2  
(867) 343-3687  
or Fax (867) 343-3687  
http://www.visitwhitehorse.com  
info@visitwhitehorse.com

Or visit us on our extensive websites.

[www.visitwhitehorse.com](http://www.visitwhitehorse.com)  
[www.visitwhitehorse.com](http://www.visitwhitehorse.com)

Discover all that Whitehorse has to offer: gorgeous natural attractions, exciting events and the best shopping and entertainment!

**Comfortable!  
Fun!  
On Sale!**

**Experience Arr Kann this summer**

13105 St. Albert Trail

1904 80th Avenue

1-800-431-4343

1-800-431-4343

NORTHWEST

EASTSIDE

**Arr Kann**  
Trailer & R.V. Centre

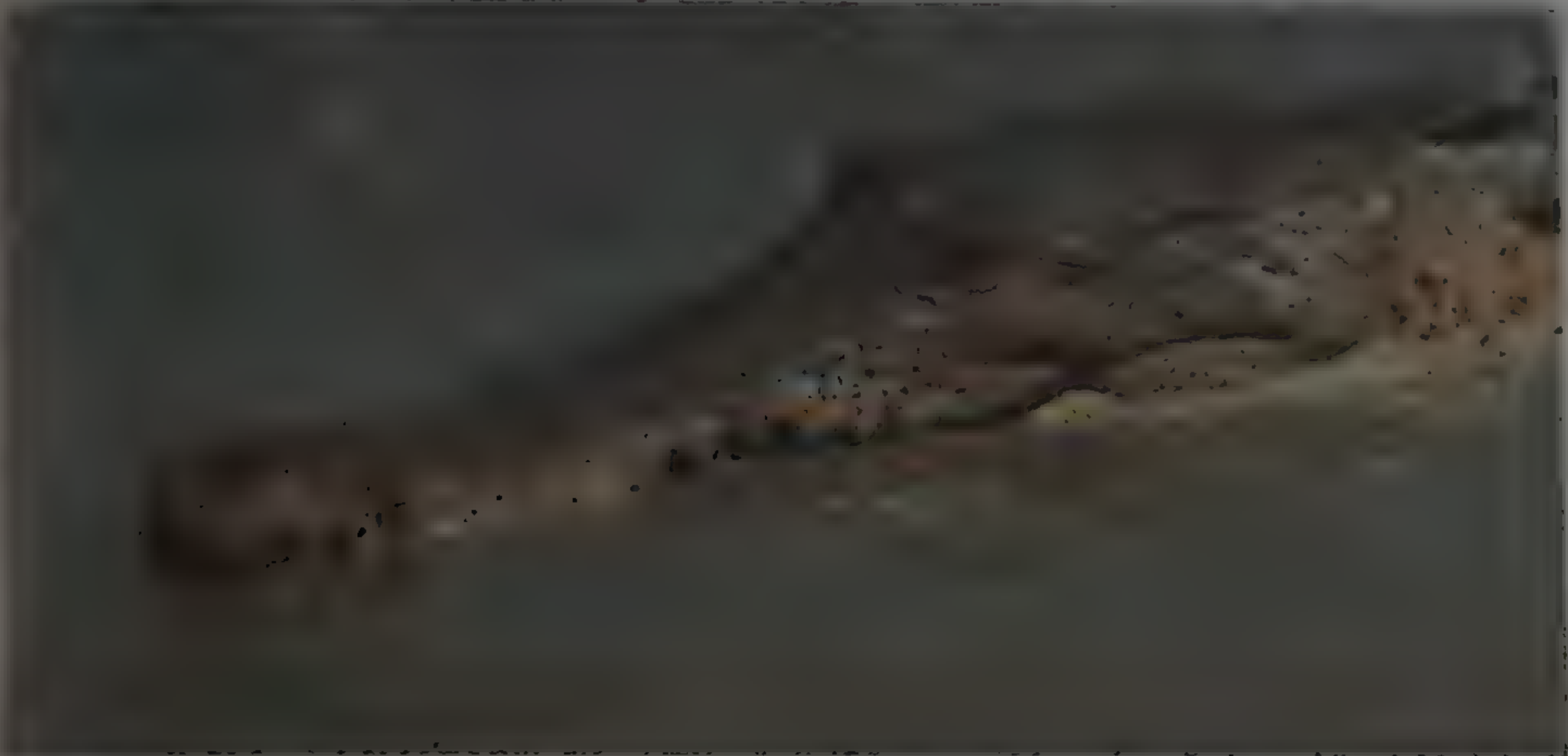
Arr Kann  
Minnow Village  
Truck Stop Center

Toll Free: 1-800-216-1811



# Crocs, rocks and shocks

Getting into Tico surf culture is easy, but getting out is tricky



THIS AIN'T NO CROC >> Or is it? In Costa Rica, opinion differs on whether certain waters are infested or not //File

ANDREW OFFENSEN  
MATT@VUEWEEKLY.COM

Are you sure there aren't any crocodiles in this river?

"Pretty sure. At least that's what the taxi driver said."

"It wasn't nearly this deep when we crossed the first time."

Earlier in the day, we had taken a jeep-taxi from the small town of Sámara, Costa Rica, to nearby Playa Buena Vista. Surfboards strapped to the roof, four of us and our driver

had tested the shocks over potholes and deep puddles as far as the river that lets out at the southeast end of the beach. The taxi driver told us that there was no problem crossing the river, but to surf at the other end of the beach because the currents were strong near the river and there were rocks at that end, too. He also told us that he would be back at 4 pm to pick us up.

It's 4 pm now, and we're standing on the beach side of what has become a much bigger river at high tide. On the

other side, there is a truck. But it isn't the jeep we had come in, and we aren't sure if it is for us or if we want to trust the unmarked truck as a taxi driver.

We also aren't sure we want to trust the river that had only come up to our calves when we first arrived, as it is now at least waist-deep. We are sure of one thing, though: we don't want to spend the night on the deserted beach unprepared.

"Well, we don't have too many options. Who wants to go first?"

"I guess I will. Do you figure it's better

to wade or paddle across on the board?"

"I think I heard somewhere that crocs are more attracted to the fins of the board than legs."

"Maybe we should go at the same time so that if the noise and motion attracts crocs, we don't leave anyone stranded on the other side"

"Guys, we're just psyching ourselves out."

"Right, let's go."

As soon as one starts, the rest are close behind. We get to the other side, limbs intact. "No problem!" we high-five, smiling.

Then, in broken Spanish, we sort out that the truck driver is a friend of our original taxi driver, and that he is of a different opinion with regards to the crocs. According to him, there are plenty in the river and he wouldn't cross it on foot for money.

Since coming to Costa Rica, I've had a lot of great surfing experiences. I've seen guys ride the infamous Salsa Brava, a deadly reef break in Puerto Viejo and the biggest wave in the country. I've tried my best on some six- to eight-foot waves in Playa Hermosa, and learned that I'm not ready for them.

I've surfed with my brothers, friends and locals. I practised my Spanish and traded boards for a while with an 11-year-old who is ranked third in the country for his age category. I surfed with a kid named Sean, who surfed

Witch's Rock when he was six years old, possibly the youngest person to do this. I've surfed with some of the top-ranked longboard surfers in the country, and at the last tournament I went to, I won (a door prize)!

Since that day, I've been back to Playa Buena Vista many times, lured by the good waves, the gorgeous rocky headlands and the almost completely deserted beach. Every once in a while, I check with the local Sámara surfers. They all have different opinions about the crocs. ▽

## TIPS AND TRICKS

Beginner surfers:

- Spend a week getting to know the waves in a well-established haunt.
- Places to check out: Sámara, Puerto Viejo, Cahuita, Dominical, Mal Pais. (Jacó and Tamarindo are also OK, but more gringo)
- Rent your board at the beach, don't bother trying to drag one around.

Surfboard & gear:

- Get some friends and rent a four-wheel drive. You will access a lot more breaks and it will be easy to transport your boards
  - Car rentals aren't very expensive. Check out [travelex.com](http://travelex.com).
- [papasurf.com](http://papasurf.com), [crsurf.com](http://crsurf.com)

## GEAR >> PERSONAL TRACKER

# Spotted anywhere

Satellite tracker is more than just a toy

It may be the final frontier in backcountry safety: a GPS locator with an emergency notification system that enables users to alert 911 even when beyond cell range.

This April, Edmontonian Josh Brown fell while climbing in Banff National Park. He landed on a rocky surface, breaking several bones and losing consciousness. A friend used a Spot personal satellite messenger ([findmespot.ca](http://findmespot.ca)) to contact search and rescue, and within hours Brown was en route to hospital, where he recovered. According to the company, Spot has helped initiate over 130 such backcountry rescues.

At seven ounces, the orange and black Spot unit weighs a little more than a

standard baseball. There are four key features: help, check-in, track progress and alert 911.

For less serious problems, the help button sends a request to personal emergency contacts via email or text message. The check-in button notifies family members that you're safe. Tracking is really a vanity feature, allowing you to record your travels for you and others to see.

For the frequent adventurer, giving family peace of mind and letting them share in the adventure may be worthwhile benefits. The company has just launched a new site, [spotadventures.com](http://spotadventures.com), to enable users to publish sto-

ries of their trips, complete with maps and photos. Les Stroud, of *Survivorman* fame, is now chronicling his expeditions on the site.

Although the 911 feature is obviously the most important, the hope is to never need it. But Josh Brown and others have and their testimony is in the public domain.

The unit retails for approximately \$179 and requires a minimum basic subscription of \$99 USD per year (tracking is \$49 USD extra). It's not cheap and it's no substitute for proper precautions and good first aid, but it can, and has, helped save lives. ▽



SEE SPOT FIND >> The final frontier in safety

CALGARY'S

# drenched

FESTIVAL AUG 6-9

# WIN!

\$799

ONE NIGHT & TWO DAYS AT DRENCHED! (AUG 7-8)

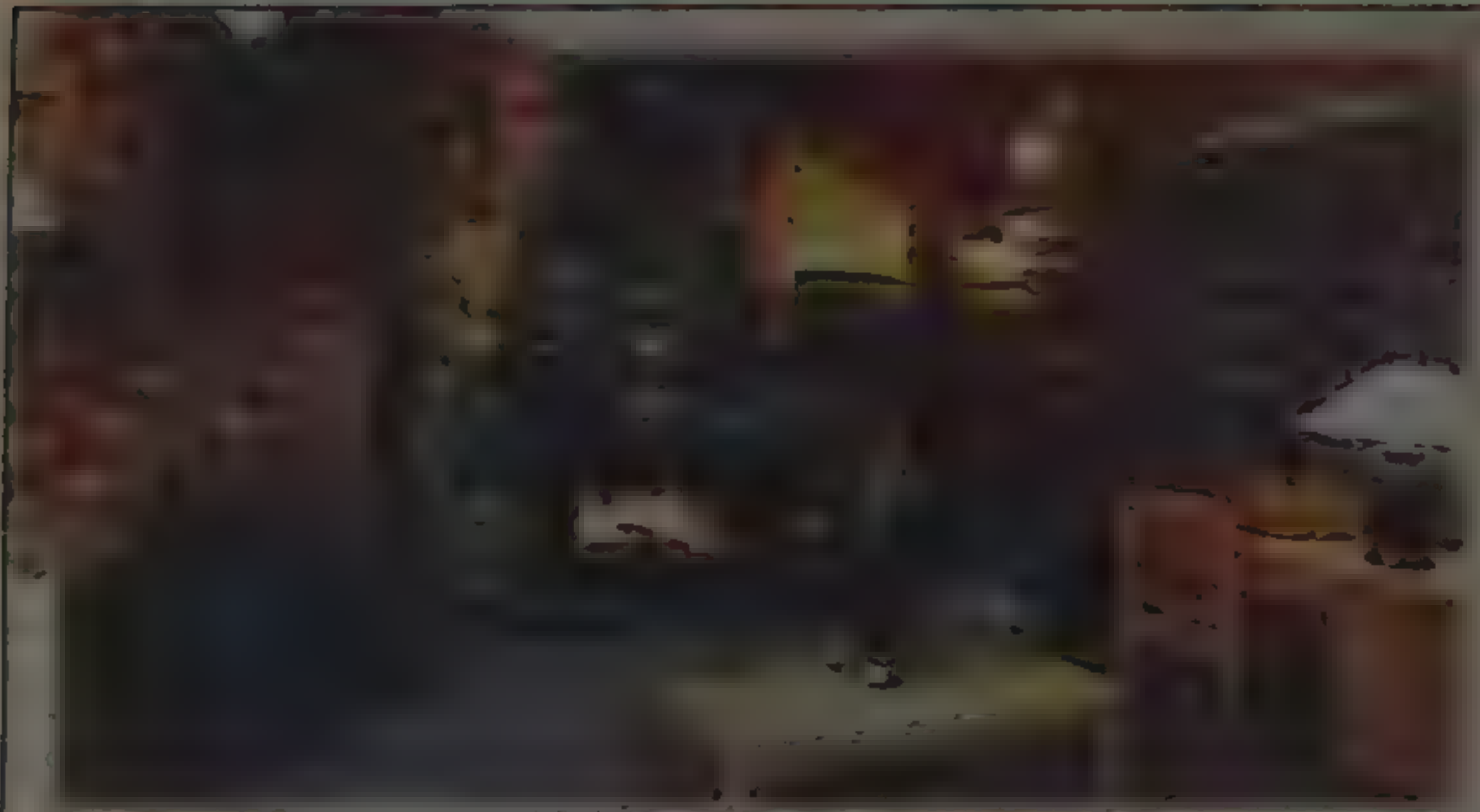
Come experience all that Drenched has to offer Island Stage, Beer Gardens, Extreme Water Sport Demos, Daytime Outdoor Festival, Afternoon Headliners, World Water Ski Championships Jumps, Tricks and Slalom.

**TO ENTER:**  
**GO TO VUEWEEKLY.COM**  
AND CLICK ON THE DRENCHED BUTTON



# Jasper

A better place  
to be ALL  
this spring



STAY WITH  
FRIENDS

Nestled at the forest's edge within the town of Jasper, our location provides convenient access to local amenities and the town centre. We offer a variety of accommodations from cozy cottages to spacious suites, featuring welcoming Rocky Mountain decor, luxurious duvets and comfortable beds.

Whirlpool/Sauna • Fireplaces/Kitchenettes • Fabulous Bakery-Fresh Breakfasts! 780.852.3209

BearHillLodge.com

A restful haven of Rocky Mountain comfort 100 Bonhomme St., Jasper



SAVE TIME AND MONEY



BOOK THE:

DO THE TWO

PACKAGE:

One reservation for two to  
Jasper's most famous attractions  
Guaranteed Maligne Lake cruise  
Guaranteed Jasper Tramway flight time  
One reservation, One price, Zero line-ups

MALIGNE LAKE  
TICKET OUTLET

Marketplace 616 Patricia St. Jasper  
malignelake.com | jaspertramway.com

624  
Connaught



780.852.4111  
jasperbrewingco.ca

Our goal...  
Create the highest quality beer possible.



COME IN AND TRY IT!

BECKERS  
CHOICE



Jasper  
NATIONAL PARK

(780) 852-3779



# Jasper

WWW.JASPERCANADIANROCKIES.COM

780-852-5858

## THE MOST COMFORTABLE BASECAMP! FOR YOUR MOUNTAIN ACTIVITIES

STAY AT THE ASTORIA, A FRIENDLY, FAMILY RUN HOTEL THAT CATERES TO ATHLETIC AND ADVENTUROUS PEOPLE. OUR RATES ARE REASONABLE, THE ROOMS ARE ATTRACTIVE WITH COMFORTABLE BEDS AND LOTS OF AMENITIES.

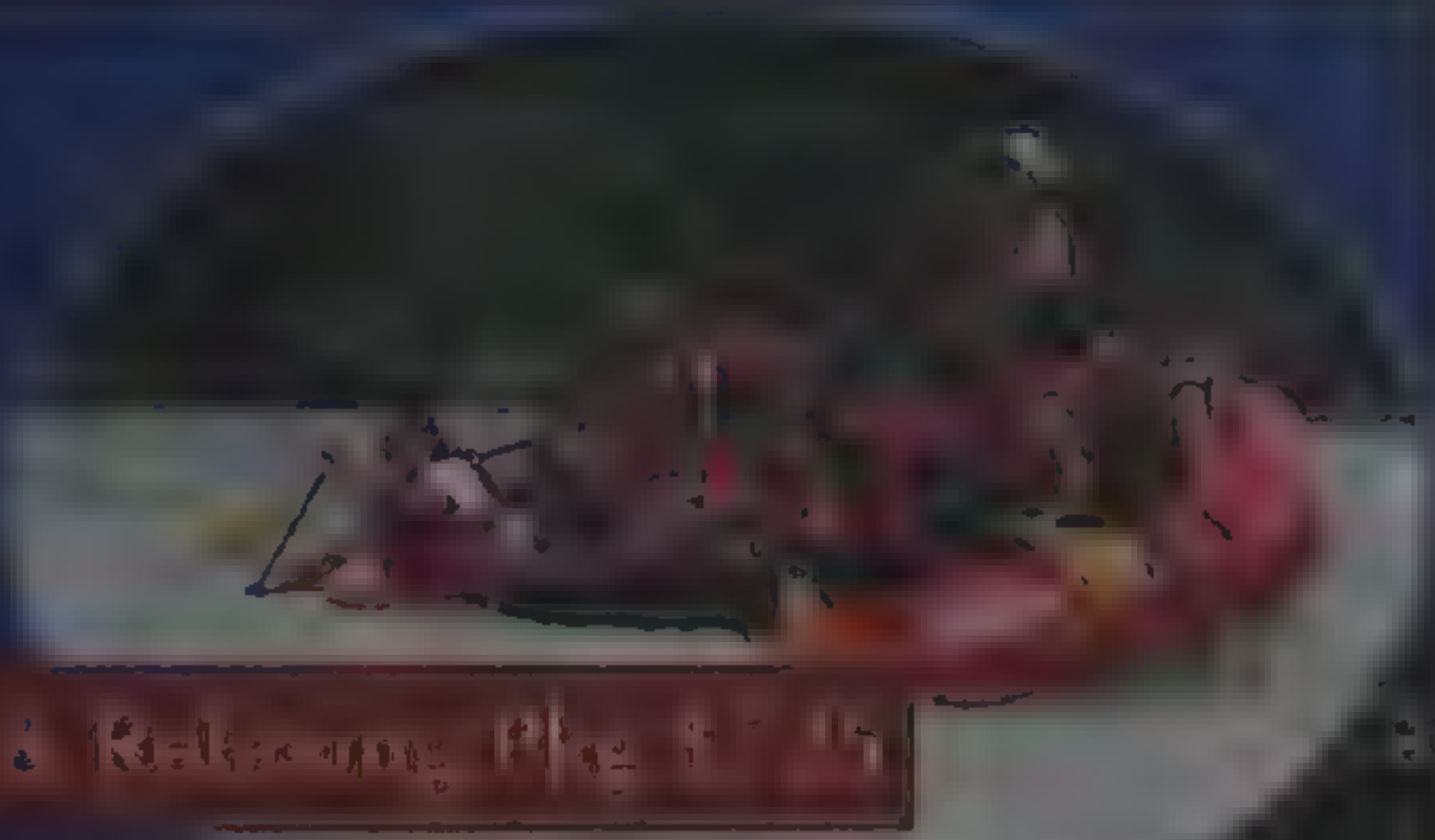
- FOURTH FLOOR GYM - ADJACENT TO TOWN'S SPORTS SHOP
- A VARIETY OF RESTAURANTS NEARBY - CLOSE TO FURNISHING RENT A CAR & BUS
- GOLF, FISHING, TRAILING, SKIING, CAMPING
- FROM DINING & BAR STAIRS TO THE MOUNTAIN & BACK IN THE VALLEY
- COMPLIMENTARY PASSES TO THE LOCAL AQUATIC CENTRE (THREE BLOCKS AWAY)



EXPERIENCE THE  
NEWLY RENOVATED  
PAPA GEORGE'S  
RESTAURANT

1-800-661-1933 / ASTORIANHOTEL.COM

- Large Room - rafting trip!
- Rafting Adventures's most comfortable room - river view!
- Two nights in a two-bedroom house - fireplace & fully chalet!
- Hot tub, steam & sauna too!



Based on 2 adults & 2 children (Pkg can be modified)  
River-Red R&R Package at  
Jasper Inn & Suites  
Jasper Inn & Suites  
The Inn Restaurant  
1-800-661-1933 or 1-866-Maligne

### Special events at Pine Bungalows

Wildflowers of Jasper Discovery Weekend	July 18th & 19th
100 years since Calileo, Dark Sky Discovery Weekend	July 31st & August 1st
Walking in the Wilds Discovery Weekend	August 14th & 15th
Human History Discovery Weekend	September 18th & 19th
Artist in the Pine (annual event)	September 25th to 27th
Tree Ring Circus Discovery Weekend	October 2nd & 3rd



PINE

for more information pinebungalows.com



402 CONNAUGHT DR  
780-852-3225

Pizza from a Wood-Fired Oven

Pizza from a Wood-Fired Oven



# You can fly with us

Hang gliding is a sport made for raccoons

ADAM SMITH

**B**alancing the massive winged beast on my shoulders for the first time, I begin my trollop. The 35 kilograms of hang glider on my shoulders is a little awkward and tipsy. As I pick up speed, the wind drafts under the glider and lifts. I accelerate to a full run and the harness strap pulls me upwards as my feet leave the ground. I'm flying!

Too soon I reach the end of the soccer field. I slow to a stop, setting down the wheels of the 10-metre wingspan glider. I feel like a small child playing with a ridiculously huge toy, or an impotent Condorman.

As a kid in the mid '80s, I used to watch *The Raccoons*. How I hated Cyril Sneer, the ruthless, evil industrialist, and his three pighenchmen. But after Evergreen Forest was long forgotten, one memory lingered and it is my motivation for running awkwardly across the soccer field: Bert Raccoon, mild-mannered, intensely-Canadian protagonist soaring up above the forest on some kind of bike/hang glider/mechanical bird. This astounding image had planted a seed: if that wily mammal could soar like a bird, someday, so would I.

Ground school is on the Wednesday before the weekend of flight training. The course I'm taking is offered through the University of Calgary Outdoor Centre, run by Muller Windsports out of Cochrane. The actual flight training is in Calgary but the Wednesday night ground school I attend is here in Edmonton.

I follow Google map directions to a charming two level home in Mill Woods. Hang gliding and paragliding are still unregulated, and in a city where jay-walking can net you a \$250 fine, a little splash of DIY is A-OK with me. I pull up a couple minutes late, as do three or four other couples and individuals; we all walk silently and anonymously to the open door of the house.

Self-regulated nature of the sport aside, the three instructors organizing our ground school boast 54 years of combined experience and their enthusiasm for the sport is obvious. Evidence of the homeowners' pastime is everywhere. A practice harness clip dangles from a bolt screwed into the ceiling. These people are a rare but dedicated breed in the city of champs. "There are what? Five, maybe six active hang gliders in Edmonton," says Rob Green, one of our three instructors, as he counts his comrades around the room on one hand. Pointing at the



GLIDER SOCCER? >> Launching on an Edmonton soccer field // Adam Smith

other instructor, he continues, "Doug is a serious distance flier."

They go on to tell of one tow up—gliders are towed up into the air by a long line attached to the back of a truck—where Doug Litzenberger released and flew 320 kilometres on his glider. Their enthusiasm is contagious.

At the end of the instruction the 10 or so students are crowding around Litzenberger's TV, watching local vids made at Edmonton's best nearby hang gliding spot, near Dry Meat Lake in the Battle River valley south east of town.

**Down in Calgary**, the community of gliders is much larger, but equally friendly and enthusiastic, though the most active hang-gliding crowd orbits around Cochrane, where Muller Windsports owns a priceless patch of land that sits on a large slope. The spot is a

holdout among nearby housing developments, popular among paragliders and hang gliders alike.

The flight training in Calgary seems rife with disgruntled pilots who have found that particular pastime a little hard on the pocket book. Among the crew of first timers, aside from the high frequency of ex-pilots, there is a completely random cross section of Albertans of every class and creed. The itch to go hang gliding seems to infect about as randomly as a gambling addiction, or mental illness.

On the crisp Saturday morning that our class takes place, I ask Rob Downes, a mechanic from Airdrie, why he registered for the course. "Challenged by a friend," was his response.

Thomas Mahrer, a Swiss immigrant based on an acreage outside Brooks, says he has always been interested in

flight. "Since I was a boy I built model gliders and was interested in flight. I noticed the course at just the right time. I enjoy aircraft and flying, and with a family, this seems to be a more affordable way to do it."

Mahrer also seems to appreciate the unregulated nature of the sport—he has a nostalgic tone as he speaks of the post-war aviation buzz. After involvement in the Air Force and other aspects of aviation that were popularized during that time, there were a lot of people who had not surprisingly become fans of flight and didn't have the means to do it conventionally, he explains. "After the war days there were all kinds of low-cost glider clubs (gliders that were towed up, not hang gliders), but in the '60s there was a lot of litigation which brought an end to that kind of thing."

If a common thread existed among these new hang gliders, aside from the obvious

desire to fly, it is probably accessibility. According to Muller Windsports, a good used hang glider starts at around \$2000 plus a few extra hundred for a harness, helmet and reserve parachute.

The first step in the hang-gliding learning curve is, not surprisingly, not off a cliff into the Evergreen forest. We start by examining the gliders, then picking them up and running with the awkward, gigantic wings balanced on our backs, adjusting the pitch (angle) of the nose of the glider, trying to find the balance that would keep speed up, while generating enough lift to take the beasts off our shoulders.

Everyone bumbles the glider a little, but the technique really isn't too difficult. Some people are able to get airborne and coast a few metres down the increasing slopes that we sample around Calgary.

On the second day we venture to a more significant slope—nothing huge.

Bikes  
for  
Everyone!

REVOLUTION CYCLE

THE BEST SELECTION OF SPECIALIZED BIKES IN THE COUNTRY...

To suit  
any  
lifestyle!



... people start really taking off, floating, controlling themselves in the air for a few moments. In these moments the sport really embeds itself. After a few good flights many of the students begin to sound committed, talking about buying gliders and flying in the mountains at a popular spot in Golden, the general culmination of basic glider training.

Despite the numerous technological advances over the years, hang gliding has a storied past that has earned it a reputation as something of a reckless widow maker. Around 500 AD the notoriously cruel Chinese Emperor Wen Hsuan Ti was known to attach members of rival clans to kites from the top of the Tower of the Golden Phoenix as test pilots.

In the 13th century, Marco Polo wrote that on Chinese ships the crew would often use "some fool or drunkard" as a test subject in fortune-telling ceremonies; the man would be set off on a glider from the ship. If he flew, the journey would be prosperous. If not, they would be unfortunate in business. Either way, the poor test subjects would die in flight or be subsequently executed.

This activity, coming with such a turbulent history, was sure to be viewed apprehensively when many years later, we began to fly with the hope of having a good time, living and enriching our lives.

Despite numerous advances in safety, accidents still happen, and since the sport is unregulated, reliable statistics are unavailable; however, it's generally believed that the majority aren't serious. Rob Green, our Edmonton instructor, recently had the more dramatic experience of pulling his chute over some fertile Mexican soil after an airborne collision.

"This type of incident is very uncommon. In Green's case it took place as he was whirling through the air near a few too many gliders and got tangled with another flyer. They pulled chute together and both drifted safely to earth.

Our instructors, though admitting that hang gliding is inherently dangerous, stressed that the advances not only in technology, which are significant, but in education, preparation and knowledge of the natural phenomena around the sport have turned the experience, when well planned, into something no more dangerous than driving to the location. At one point in ground school, someone blurted out that "there are more accidents in lawn darts than there are in hang gliding." Considering the fate of lawn darts, I don't think that it's a fair comparison. Those things are sharp. **W**

#### MORE INFO:

University of Calgary Outdoor Centre: [calgaryoutdoorcentre.ca](http://calgaryoutdoorcentre.ca), 403.220.5038

Beginner hang-gliding course: \$109  
Details: Includes ground school (lecture), four hours of flight training and all equipment. Plus it's free to come back for training at subsequent classes, as long as they aren't full.

Muller Windsports: [mullerwindsports.com](http://mullerwindsports.com), 403.932.6760

Muller offers beginner to advanced courses in paragliding and hang gliding. It also operates tandem flights from a high launch point near Golden to give a taste of gliding without any experience necessary.

#### TIPS >> ALBERTA PICKS

## Go here, now

### Top outdoor highlights from the Insider

This month, I reveal a bare few of Alberta's outdoor gems I will soon miss. For no other reason than having lived here my whole life, I'm moving away. It's hard to leave a good thing, much less an entire province of good things.

#### GREATER THAN GRANDE



While Grande Cache gamers international attention with its annual Death Race, the town is mostly forgotten the rest of the year. Blue collar yet pristine, the town crouches amidst 20 mountain peaks. Its rugged landscape is as rewarding to discover as its people, who've created an ingenious "Passport to the Peaks" hiking program ([passporttothepeaks.ca](http://passporttothepeaks.ca)). Atop each summit, a cairn box contains a stamp for your passport. Hike all summits and you earn bronze, silver and gold medals. The town bestows you with a mountaineer ranking, to join a fairly elite group of hardcore, backcountry trippers.

#### MOUNTAIN VIEW CIRCUIT

While camping in Waterton National Park a few years ago, I got the itch to lose my hiking boots and strap on my road bike. From the Red Canyon campground, I rolled along a route akin to an old wooden roller coaster—continuous ups and downs with sharp turns and fast straightaways—totaling over 100 kilometres. From the park, follow Highways 5, 800, 505 and return on Highway 6. The circuit reminded me of an unpopulated France as I passed quiet farms and clear rivers, with a brilliant view of the Rockies all the while.

#### GO JUMP IN THE LAKE



I have a summer ritual—cliff diving at Horseshoe Lake in Jasper National Park. Though it's easy to find, the southern-edge cliffs are more frequented by locals than curious shutterbugs. At an estimated 25 metres, the highest drop is only for those who know to cross their legs, keep their elbows in and plug their noses. Otherwise, you might find yourself with unexpectedly clean orifices.

#### BE A B.A.D.A.S.S.



Bikes Across Downtown and Selective South is Edmonton's best bike gang. It started as a Facebook group when Tess Dehoog bought a bike, fell in love and henceforth rides everywhere. But it's not the type of gang that slays trails, risks limbs to win or commutes for a cause. It's a low-key group with 141 members who enjoy a beer after a carefree jaunt, inadvertently nabbing those who thought biking was exclusive to spandex and costly derailleurs.

The number of recreational opportunities in Alberta often makes me feel schizophrenic. In the span of one day, you can hike or run, mountain or road bike, kayak or canoe, even longboard several hundred kilometres without leaving Edmonton alone. I imagine most people don't understand just how lucky we are.

#### EXPEDITION: EDMONTON



Over 300 kilometres of foot-blister-inducing, rock, dirt and pasture lie ahead as VUE Weekly's outdoor adventure editor Jeremy Derksen tackles the Waskahogan Trail end to end this summer.



FOLLOW ALONG IN HIS NEW ONLINE FEATURE SERIES AT [VUEWEEKLY.COM/WASKAHOGAN](http://VUEWEEKLY.COM/WASKAHOGAN)

—Wild child on the hunt for love.

A fiery red-head with a personality to match. I'm sly, clever and always two steps ahead. My motto? Live fast, die young, and leave a good-lookin' pelt. You won't have to hound me to visit my den. If I sound like someone you could chase, meet me at Campers Village.

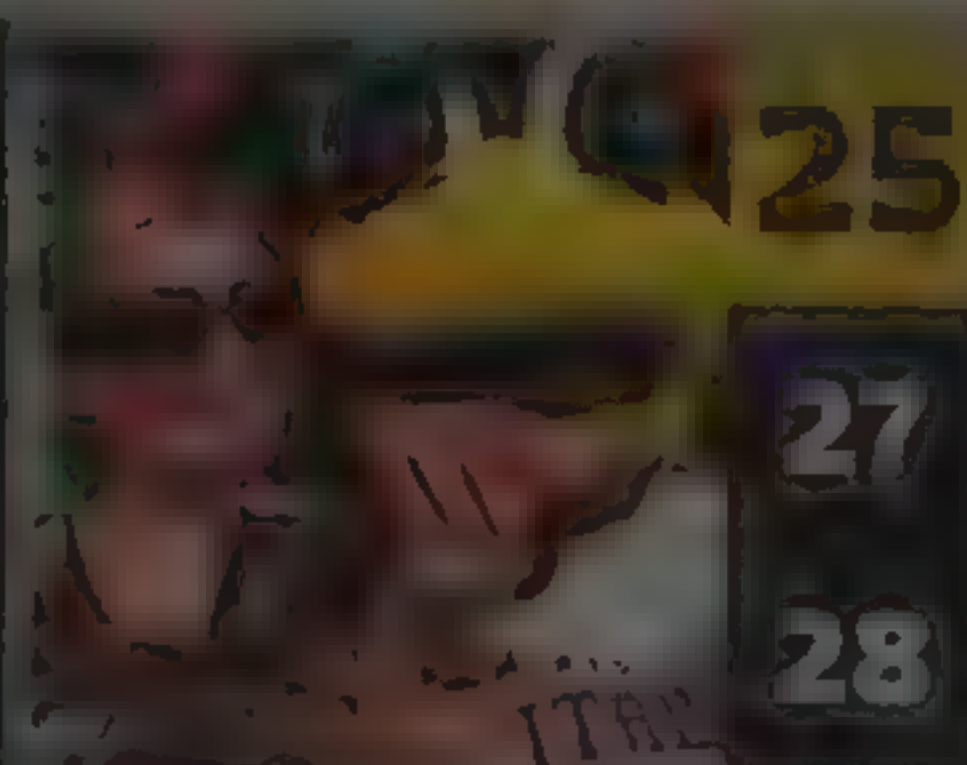
WALK THE WASKAHOGAN TRAIL

South Edmonton • 3235 Calgary Trail, 780-478-2267 • West Edmonton • 10951 170 Street, 780-483-2700



# DISH

HSID



25

Hot dogs

27

Veni, Vidi, Vino

28

Fo Guang Tea House

Online: [vueweekly.com](http://vueweekly.com)

## Restaurant Reviews

Check out our comprehensive online database of Vue Weekly's restaurant reviews, searchable by location, price and type.

## DISH AT HOME

# You say potato

## And I say delicious

I eat potatoes regularly. Sometimes roasted with garlic, sometimes mashed with buttermilk and, frequently, baked and then piled with cottage cheese and a good smattering of freshly snipped chives. I've even mixed them with copious amounts of chocolate and sugar and transformed them into a stellar chocolate cake. That little experiment was so successful it had me wanting to throw them into anything and everything. And guess what? It appears you pretty much can.

So today we are going to throw them into buns—potato buns.

Okay, I know it may seem a little like overkill—throwing white, starchy potatoes, in all their high-carb and high-glycemic index glory, into white, carb-laden buns—but, in my defence, potatoes are a real, natural food. A food that actually grows in the ground.

If it'll make you feel better, throw some flour with a bit more going for it into the mix—spelt, barley or whole wheat, perhaps, instead of using all white. Just not too much. Personally, I'm addicted to grainy, hearty bread, the heavier and seedier, the better. But once in a while the occasion calls for the simplicity and pure indulgence of divine white buns. So fire up the barbeque and toss together a salad. These buns will fit right in.

First we need to make them, though. Grab the potato, peel it, dice it and then boil it in some water until it's tender. You know, when you can stab it with a fork and it doesn't complain. Then drain the water into a measuring

cup (you're going to need it later) and mash the potato. I dug a handy little device called a potato masher out of my assorted-odds-and-ends drawer, but you can use beaters if you want.

Once it's mashed—and do a good job, since you don't want a big chunk of potato interfering with one your fluffy white bites—add 1 1/3 cups of the potato water you just saved and the butter, sugar and salt. Stir it around until the butter is all melted and then put it in a bigger bowl, one you can beat in.

You still want the mixture to be hot, but not piping hot. My mixture seemed about right once the butter was melted, so I didn't have to wait. Dump in 2 cups of flour, the instant yeast and an egg. Now, the recipe says to beat it for two minutes. You could accomplish that with an ordinary hand-mixer, and that's what I did. But then you're supposed to add more flour—up to 4 cups—until the dough pulls away from the sides of the bowl and is smooth and elastic.

Don't do that. I attempted it but ended up with a big mess. Dough oozed over the tops of the beaters and into the little holes of my mixer. Not a good thing. So use a stand-mixer and its dough hook. And if you don't have one of those, knead in the rest of the flour by hand.

I abandoned the hand-mixer idea and ended up kneading in about 3 1/2 more cups of flour, just until it was smooth and elastic. Then it needs to be kneaded it by hand for about five more min-



CHEESE AND POTATO >> A match made in heaven

utes. I ripped off a piece of my indispensable parchment paper and kneaded on that; it makes cleaning up so much easier.

The dough, because of the beauty of instant yeast, is now ready to be shaped. No first rise, no second rise, no waiting. Just shape, rise, bake and enjoy.

But I decided to improvise a bit. My potato bun dough was looking a bit too white, and I had a huge hunk of old cheddar in the fridge, just begging to be used. So my potato buns turned into potato cheese buns—amazing what a little grated cheese can do.

Instead of simply shaping the dough into little round balls, divide it in half and grab a rolling pin. Get to work and your two balls of dough will quickly

morph into pseudo-rectangles. Brush them with a bit of milk (to help the cheese stick), and pile on the grated cheese. Don't ask me how much; I never measure. But enough. They're supposed to be cheese buns, after all.

Now roll each of them up like a log, cinnamon bun-style—start at one end and roll, tucking in any cheese that tries to escape as you go. Grab a sharp knife, preferably a serrated one, and cut each log into 12 pieces. Now just plunk them into two 13" x 9" pans, each lined with parchment paper, of course. It really does make life so much simpler—you don't have to grease the pans, you don't have to wrestle stuck buns out of the pan and you don't even have to wash the pans afterwards.

Cover the pans with plastic wrap or dish towels (make sure they're clean though) and let the buns rise until they've almost doubled in size. Mine took about an hour and a half, but you should probably start checking them after an hour. Then throw them in a 400° oven until they're done. The recipe says they need 10 to 15 minutes, but mine took about 20—probably because of all that gooey cheese.

Voilà: rich, chewy cheese buns. Cool them if you must, but they're best warm. Or cool whatever leftovers you have (good luck with that), and then simply wrap them in foil, throw them on the barbeque and you have warm cheese buns with dinner. Yum.

You won't know there's potato in these buns, but it gives them a bit more substance and makes them moister. Well, I guess you can't really call buns moist, but you won't find any annoying dry crumbly bits in these.

These buns are amazing, with or without the cheese. Not exactly healthy.

*But what the heck.*

I wonder what else I can throw potatoes in ... **V**

## RECIPE

### POTATO BUNS

(from Company's Coming *The Potato Book*)

- Potato, medium, peeled
- 1/4 cup butter
- 1/2 cup sugar
- 1 tsp. salt
- 2 cups flour
- 2 1/2 tsp. instant yeast
- 1 egg
- 3 to 4 more cups flour

FLATTEN  
your appetite

Ricky's

100% Beef • 100% Pork • 100% Chicken • 100% Turkey  
100% Fish • 100% Eggs • 100% Vegetables • 100% Fruits  
100% Grains • 100% Nuts • 100% Seeds • 100% Herbs  
100% Spices • 100% Flavors • 100% Quality



## Breakfast Quesadilla

Corn tortillas stuffed with two scrambled eggs, shaved prime rib, caramelized onions & Rico's black beans.

12<sup>99</sup>

per item, tax & tip



# Hot diggity

Take me out to the ballgame

SHARMAN HNATUK

// SHARMAN@VUEWEEKLY.COM

If the ability to drink beer openly in public, yell profanities and listen to hecklers, watch grown men adjust themselves for hours or catch some rays in the stands hasn't yet motivated you to check out Edmonton's newest baseball team, I'm about to give you the best reason to go to a Capitals game: not only are hotdogs at the ballpark only \$2 on Wiener Wednesday, they have one-of-a-kind weenie combinations, including Edmonton's only perogy dog.

I had Nathan Richuk, General Manager of Dominion Sports Services and the man behind the food at Telus Field, give me a behind-the-scenes taste test of the newest hot dogs to hit the capital city. "We wanted to have a one-of-a-kind hot dog that you could only get at the ballpark," said Richuk. "One with the sweet and smoky taste of an Oscar Meyer wiener, but the quality of a kosher-style dog made with premium cuts." The food connoisseur had SJ Irvine Foods from Saskatoon create a proprietary blend exclusive to the ballpark, and the Capital Dog was created.

I had sought out the elusive concession stand selling designer dogs during the first home stand of the season. While the \$2 Wiener Wednesday deal

was tempting, there was no way I was giving up a chance to try a perogy dog for \$4. Topped with bacon, potatoes, green onions and sour cream, I was overjoyed. However, only after I had inhaled the dog did I think that something was missing. As a Ukrainian girl, I have been brought up on potato cheddar perogies, and I was committed to having cheese on my next perogy dog.

Thankfully, Richuk is a lover of food like myself and committed to making a superior menu for the ballpark. He invited me to sample the rest of Capitals Specialty Dogs, as well as get an inside track to some dogs in the test kitchen. I brought along Jen Sharpe—famous for her blog on the Oilers website—and a fan of the street meat to test out Edmonton's soon to be summer favourites.

First on the docket was an updated perogy dog—with cheese. Richuk also changed the crumbled bacon from my first experience to two strips of crispy bacon goodness. The combination of toppings, and especially the sour cream, had Jen psychologically convinced she was chomping into a piece of kubasa. Perogy in a bun—what more could you want?

Next up was the Sonic Super Chili Cheese Weenie, your basic capital dog doused with copious amounts of chili, nacho cheese and jalapenos. This is a



ROOT, ROOT, ROOT FOR THE HOME TEAM >> Hit me with a dog, dog // Sharman Hnatuk

seriously messy hot dog, but a great bang for four bucks. Our consensus: this is the specialty dog you order when you are really, really hungry. The two bites I had were extremely filling and the jalapenos are a hit for those looking for a little spice in the outfield.

The Southern Soul took me completely by surprise. Drenched in chili, sweet

BBQ sauce and topped with coleslaw, I wasn't expecting the sweet and delicious crunch this dog offered up. Never really a fan of anything called slaw, I was pleasantly surprised at how light and tasty this dog was, and I thought the coleslaw was cool, refreshing and delicious. The texture makes for a nice change from the usual mustard

and relish option. The last dog on the menu—the Reuben—was Jen's favourite. Swiss cheese was grilled up fresh before us then layered with sauerkraut and Thousand Island dressing. Another light-tasting hot dog with a unique flavour that both of us agreed was good. Richuk conveniently cut all the dogs

CONTINUED ON PAGE 26 >>

THANK YOU FOR VOTING US BEST AFRICAN!

**LANGANO SKIES**

ethiopian restaurant

**Vegetarian and Vegan Choices Every Day!**

Plus check out the awesome  
**Vegetarian Vibrations Buffet**  
The Last Tuesday of Each Month!

**Voted Edmonton's best African restaurant**

9920-82 Ave langanoskies.com 432-3334

**Sofra**

AUTHENTIC  
TURKISH  
CUISINE

Open Tuesday to  
Sunday for  
dinner at 5 pm

Please phone for  
Reservations

10345-106 St • 423-3044

**SAPPORO SUSHI**  
freshness & simplicity since 1997

10923-101ST, EDM  
TEL: 780-758-8819  
BEST ALL YOU CAN EAT SUSHI IN TOWN  
\$25.99 (adult) \$14.99 (5-11 yrs)

**LUNCH SPECIAL \$5.99**  
(Monday - Friday)  
BEEF TERIYAKI OR  
CHICKEN TERIYAKI

A LA CARTE MENU AVAILABLE  
AT LUNCH & DINNER

**IBEW 424**  
Alberta's  
Electrical workers

**Live Better,  
Work Union!**

**UNION  
YES**

EDMONTON 461-0086  
WWW.IBEW424.NET



# HOT DIGGITY

<< CONTINUED FROM PAGE 25

into sharable sizes, something the concession staff can do for those wanting to share a few dogs on game days.

Finally, Richuk let us try out a special dog he had been working on: the Capital Dog topped with guacamole, bacon, sour cream and Catalina dressing. As a self-acknowledged guacamole and bacon addict, I was in heaven. I'm pleased to say, with some name suggestions from Jen and I, the Baja Dog was born. While I was shoving the rest of the guacamole and bacon in my mouth we discussed the need for a vegetarian-inspired hot dog on the menu. The result was an idea for Mediterranean Dog I can only hope will make its way onto the menu before the next home stand. With Nathan's imagination and commitment to making Telus Field your hot dog craving destination, the menu combinations are unlimited.

The best part about all of the Capitals specialty dogs, besides the toppings of course, is the price: all \$4, and all flavourful and filling. The only restriction is that the specialty dogs are only served

at concession five, close to first base. To get fans through other lines faster, only this concession has been equipped to make the specialty dogs. While this may seem like a pain, I like to think of this concession as more of a destination. All dogs are made fresh upon ordering, and watching your Swiss cheese melt on the grill makes it feel even more exclusive. You can get the Grand Slam Combo for \$7, which includes a Specialty Dog of your choice, homemade potato chips (also exclusive to this concession) and your choice of a Pepsi or water. Considering you can get tickets to a Capitals game for \$9, a specialty dog at the ballpark is a cheap, appetizing and entertaining night out in Edmonton this summer. For those old-school original hot dog lovers not sold on a specialty dog, you can get a hot dog and a beer for \$6. Telus field has become E-town's top dog destination this summer, see you at the ballpark. **V**

WIENER WEDNESDAY  
TELUS FIELD  
10233 - 96 AVE  
FOR SCHEDULE VISIT CAPSBASEBALL.CA

600 DIFFERENT  
BRANDS OF  
BEER!

BUD  
LIGHT

\$14.99/6PK

\$28.99/12PK

11010 - St. Albert Trail



HEY, WHAT A DOG >> No, no, I didn't mean you, miss // Sharman Heathuk

"A touch of the farm  
in the heart of the city"

Old Strathcona  
Farmers' Market



OPEN SATURDAYS 10 AM - 12 PM  
10310 - 93 AVENUE  
780-443-5555

**MAKI MAKI**

Japanese / Vietnamese  
Restaurant & Bar



Come in & try the best Sushi in town  
plus traditional Vietnamese food

SPRING ROLL SPECIAL \$5.95 (10 ROLLS)  
AVAILABLE ONLY AT MAKI MAKI

8109-101 STREET **EAT-IN & TAKE OUT**

100 block of St. John Ave • Sunday to Thursday 11 am - 11 pm • Friday & Saturday 11 am - 2 am  
www.MakiEdmonton.com

**Teodys**

Dine with us.

Breakfast • Lunch • Dinner

1101 WEST 8TH AVE

Book your group  
function now.



# Que Syrah Syrah

Falling in love all over again



**SMOKING LOON SYRAH 2007, \$18**  
**DON DAVID RESERVE SYRAH 2007, \$21**

Like most red wine drinkers, my first love was Shiraz: jammed full of ripe fruits, easy to drink and affordable. As I started to appreciate the complexities of other varietals and regions, however, I remember proudly breaking up with Shiraz for good.

Or so I thought. Last summer, I was introduced to Shiraz's sister, Syrah (the French variation on "Shiraz"). After experiencing some stunningly crafted Syrahs by way of California, I have rekindled the romance.

Smoking Loon's 2007 Syrah, for example, is a great place to start for anyone looking to leave Australia's pronounced, intense style of Shiraz behind. With this wine, I detect the hallmark character that the two varietals share: the lively, inky colour combined with ripe red fruits and peppery finish. This California-style Syrah, however, exhibits greater complexity right off the top

by way of a lighter opal hue, with traces of anise and rubber to compliment the cherry-kissed nose. Although not jammy, ripe red fruits still carry forward confidently, giving way to a dry, medium-bodied mouth feel, alive with strawberries and bell peppers. Gentle oak and soft, round tannins make for easy drinking, made even easier when paired with spicier dishes like salsa fresca and bbq chicken.

Don David's 2007 Reserve Syrah is yet another expression of this versatile grape, this time by way of Argentina. Similar to Smoking Loon, I find the same inviting crimson ink, dark in the glass. There are some nice variations to the nose here, most noticeably the presence of cassis and ash. The palate is consistently more tart, with a concentration of cranberry and grapefruit, fueled by a slightly higher alcohol content. Not as dry as Smoking Loon, I find Don David's Syrah to be lighter-bodied and more delicate, with a lasting finish that echoes the strong citrus tasting notes. **V**



**PARADISE RESTAURANT**

**NOW OPEN FOR BREAKFAST!**  
**DAILY 9AM**

**7018 - 103 ST**  
**780.432.3030**  
[www.paradiseon.com](http://www.paradiseon.com)

RESERVATIONS RECOMMENDED ON WEEKENDS

FEATURING  
**10 DIFFERENT EGG BENEDICTS**  
 INCLUDING "MID EASTERN CRISIS"  
 ALL INGREDIENTS ARE ORGANIC AND LOCALLY PURCHASED  
 INCLUDING OATMEAL AND WHOLE WHEAT PANCAKES



CATCH THIS DEAL BY THE TAIL!

**\$18.88** LOBSTER - SUNDAYS

FRESH, LIVE, WHOLE MARITIME LOBSTERS

AVAILABLE ON SUNDAYS FROM 5:30 - 9PM

A DEAL EVERYONE WILL LOVE.  
 EVERYONE, EXCEPT THE COW.

50% OFF ALL ALBERTA BEEF  
 FROM OUR SIMPLY GRILLED MENU

THURSDAYS FROM 5:30 - 10PM

\*Does not include Kobe beef.



ENJOY DINNER AND A SHOW!

DINE AT SAGE AND SEE A GREAT SHOW TOO.  
 CHECK OUT MARTIN SHORT ON JULY 26 AND  
 WAYNE BRADY ON AUGUST 4.

DINNER & SHOW PACKAGES AVAILABLE AT [RIVERCREERESORT.COM](http://RIVERCREERESORT.COM)  
 OR CALL 780.930.2619.

# Wine

## Wednesdays

50% OFF

Receive 50% off any bottle from Sage's exclusive and extensive wine list on Wednesday nights.

Enjoy your selection along with superb steak and seafood dishes.

Tax and gratuity not included. Management reserves all rights. While quantities last



**Sage** RIVER CREE  
 RESTAURANT AND CASINO



# Tastes like Nirvana

Fo Guang Tea House is a spiritual and simple place for lunch

ANGIE ROOS

When you're thinking about where to go for a quick, healthy and tasty weekday lunch, a Buddhist temple may not be what springs to mind. But on a chilly Tuesday at lunchtime, my husband and I found ourselves at the **Fo Guang Tea House** inside the International Buddhist Progress Society downtown, located at the Boardwalk Market. Since February, the IBPS has been serving lunch every Tuesday – Friday to introduce healthy, flavourful vegetarian food to the masses. You absolutely don't have to be a Buddhist to eat there, but you may be tempted to convert.

We are greeted by smiling Buddha statues and the smell of sandalwood incense. There is a vast array of Buddhist literature for sale and you can peer into the temple and prayer area as you pay for your lunch. All of the main lunch items are \$5—you pay in advance, and they give you a coupon. We buy three coupons and we head downstairs to the dining area.

The décor is pretty much what one would expect from the dining room of a Buddhist temple: plain, simple and comfortable. Imagine any big dining hall, the white walls and white tablecloths, but adorned with cheerful red lanterns, smiling Buddha statues, and ficus cuttings in little vases at each table. We



KEEP ON SMILING >> Buddha keeps the peace // Angie Roos

were escorted to one of many tables and the place looks almost empty, but mainly because it's so huge. The menus are on the table, held up by mini Buddhas.

We are immediately served hot tea in little glasses and given two little bowls of snacks to munch on while we peruse the menu. One bowl has roasted peanuts with just a hint of honeyed sweetness. We are also given little seaweed crisps with sesame, both sweet and savoury at the same time.

There are 11 main dishes to choose

from: mostly curries or tofu dishes with rice and vegetables, but there are also two meal-sized soups on offer and a few main course noodle options. All of the menu items are vegetarian. Our server is friendly and prompt; she brings us more tea and takes our order. I decide on the steak, curry and vegetables with rice and my husband goes for the vegetarian black pepper steak with rice. On the wall behind me is a sign written in Chinese and then translated into English; we have just enough time to read

the Five Contemplations at Meal Time:

By considering the work required to produce the food, I shall be grateful to its source.

Reflecting on my own conduct I shall deserve this offering if it accords with morality.

I shall guard my mind cautiously from being overly desirous.

To cure the ailment of hunger I shall consume this food as medicine.

To tread on the spiritual path, I shall accept this offering.

With barely enough time to reflect on these words, our meals arrive, steaming hot. We both receive bowls of plain, clear broth which taste very lightly of vegetables and honey. On my plate, a bowl of steamed white rice, a few pieces of steamed fresh broccoli and carrot, a small "steak" with gravy and a bowl of curry with potato, carrot, and some unidentifiable "balls." My husband's looks similar to mine, but instead of the curry he receives a larger steak with pepper sauce.

The broth is really very plain tasting, not too exciting, but inviting on a cold day and it makes me feel healthy. My husband is happy with his pepper steak and—even as a non-vegetarian—declares it awesome. I agree, the pepper steak is a clear winner, a very thin slice of veggie "meat" with a spicy sauce that tastes like, well, pepper. It's simple and just-right spicy. The broccoli and carrots are steamed perfectly and the rice could be hotter but the curry is tasty, not too spicy or overwhelming, just nice and mellow. The potato in the curry is just

the right texture and not at all mushy. I'm not fond of the "fish" balls, mostly because they taste like fish, but aren't. My husband quite likes them though and happily eats them all for me.

We enjoy our meal, but I feel guilty for taking notes in my notebook and fiddling with my camera. This is not the place for text messaging your friends. I'm certain it's against one of the Five Contemplations at Meal Time. Speaking of breaking the Five Contemplations, we order the ubiquitously titled "cake" from the small menu of side dishes consisting of appetizers like vegetarian dumplings, cake and coffee, or kumquat tea. We are curious about the cake and our server tells us that today's cake is strawberry and she says it looks really nice. Sold. She stamps my coupon three times, which means the cake costs \$3. She brings it out to us and it looks lovely, but it's a huge slice, the total antithesis of our meal. Turns out, though, it's not actually very sweet, which makes it easy to eat, in fact. It's very yummy and simple: a homemade vanilla sponge cake with plain unsweetened whipped cream, and fresh strawberries. We have a hard time finishing it, but somehow we manage. Do not order the cake on your own. It must be against one of the Five Contemplations, like "I shall guard my mind from being overly desirous."

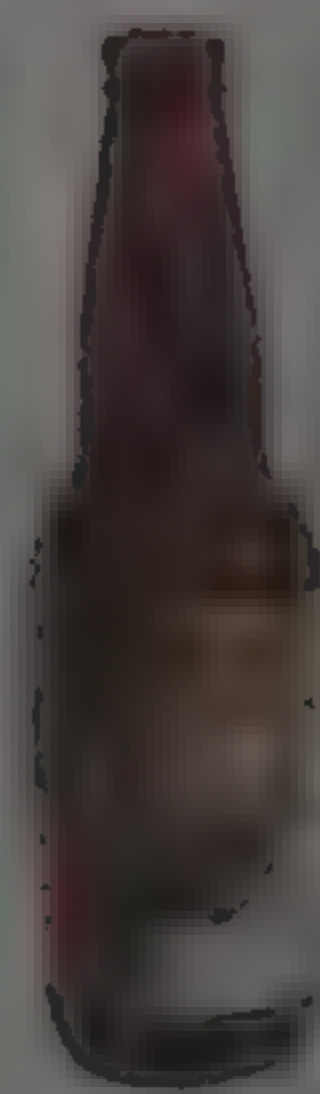
The IBPS relies on volunteers to prepare and serve the food. There's no GST and no tipping. Just five bucks and you've got yourself a meal in under a half-hour. If you're looking for food with the words "reduction" and "coulis," this is not the place for you. It's unpretentious and very, very simple. So go, and feel good about where your dollar is going. This place is a gem for those who are looking for a little peace and quiet at lunchtime. The food is simple, subtle and purposeful. In a word: nourishing. I will be back, time and time again. V

TUE – FRI (11 AM – 2 PM)

FO GUANG TEA HOUSE  
THE INTERNATIONAL BUDDHIST PROGRESS SOCIETY  
10232 - 103 ST  
780 424 9744

## THAT WHICH DOES NOT KILL US, ONLY MAKES US THIRSTIER

Quench your thirst at visionary liquor outlets, or find our beer at [www.albertaliquorguide.com](http://www.albertaliquorguide.com)



DISCOVERY ALE made with fireweed honey for a totally unique taste



Best selection of import beer on the south side!

BUD LIGHT LIME AVAILABLE

plus!

• Over 500 different wines to choose from!

• Excellent selection of Tequila!

3845 - 99TH STREET  
PHONE 780-461-0809  
TOLL FREE 888-461-0161  
[KEGCORK.COM](http://KEGCORK.COM)





## Arts Reviews

Find reviews of past theatre, dance and visual arts shows on our website.

### PROFILE // KRISTY TRINIER

# Building a public art program, one brick at a time

Kristy Trinier combats cynicism and apathy in Edmonton with ambition, talent and moxy

by **SERAN HAMILTON**  
// [HAMILTON@VUEWEEKLY.COM](mailto:HAMILTON@VUEWEEKLY.COM)

"I don't want to live in a boring city. I think people are tired of living in boring cities," exclaims Kristy Trinier over lunch at the Blue Plate Diner. Trinier sits across the table, well-dressed in a dark jacket and shirt, and speaking softly, but clearly, over the din of the busy restaurant. Trinier is clear-eyed; as she speaks—or, more importantly, as you speak to her—you can see her mind working, drawing connections to what you're saying, finding a way to bring value to the conversation. It's hard to believe that Trinier is only 29, especially considering what she's accomplished during her life thus far. She is responsible for public art in Edmonton by day and a successful, internationally working artist in her spare time. It almost seems unlikely that this is the woman who stood up to criticism for the "Public Art Master Plan," who passionately represents the visual art community on the Wipe Out Graffiti committee. She doesn't crave public recognition; you could almost hear her blush over the phone when contacted for an interview.

"Being a big public person is not anything I really ever wanted—in the sense that I want to contribute, I want to work and do what I can do in my job and in my personal life, to make more artist opportunities and better conditions for artists to make better work."

She is a moderately successful artist, showing in Germany, the Netherlands, Norway and China. Her work is highly conceptual; she mentions, off-hand, a work she did for the Documenta building in Germany in 2003, in which she did architectural work alongside light, sound and fog artists. She had a work in the 2007 Alberta Biennial, and earlier this year she had a solo exhibition, *Kristy Trinier: otherworld*, at the Art Gallery of Alberta. At the Mayor's Celebration of the Arts earlier this year, Trinier received the Northlands Award for Emerging Artist.

With not only local but international success, one could wonder what, exactly, Kristy Trinier is doing in Edmonton.

She laughs at the thought. Before she came back to Canada, even her friends and colleagues questioned the decision. "I thought a lot about when I moved from Banff, about what type of city I wanted to live in—if I wanted to go back to Vancouver," she explains. "I had job offers in other cities, but this job, I thought, really matched well with my skills."

Raised in Whitecourt, Trinier attended the University of Victoria. She did her Masters in Visual Art (majoring in Public Art) at the Dutch Art Institute in the



**PUBLIC PERSONA >>** Kristy Trinier's combination of drive and knowledge are helping to raise the stature of public art in Edmonton // [jprocktor@procktor.com](mailto:jprocktor@procktor.com)

Netherlands. She has held jobs as disparate as a hospital assistant in northern Alberta to the campaign research and proposal writer for the Banff Centre. From Banff, she came to Edmonton to head up the newly created position of Public Art Director for the Edmonton Arts Council. She carries a camera with her nearly everywhere, and will gladly show you many of the (good) pictures she's taken along the way, usually from a recent trip. She's well travelled; this spring she was in Cuba to see the Havana Biennial. In June, she took a refreshing trip to Seattle, exploring some of the better art gems of the city. Her experiences, personal and professional all seep into her work.

Professionally, her thorough knowledge of the arts and fundraising practices across Canada gives her a working knowledge of common practices across Canada and the US, a sort of working catalogue of contemporary practices in art and arts administration. It gives her confidence, too: she plucks examples of good and bad public art practices from her head easily in conversation. She doesn't think Edmonton is the backwater that it bemoans itself to be. She knew full well what she was coming to when she moved here, after all.

Trinier has absorbed all of her experiences, and draws on them regularly in her current occupation. She is a thoughtful and pragmatic advocate for

her Public Art Master Plan. "This is the playbook I'm working with, so it needs to be functional for me, but it also needs to reflect the level of standards we need and to be that definitive line."

The conversation about public art is somewhat new to the city, so that "definitive line" also required a definition of values. "The first one was the concept of taking care of something," she explains. "An artwork exists in a city for a lifetime and those attitudes and per-

know about. New ideas that lead to a really balanced roster of artists working in this city." Trinier has both the international knowledge and experience to know what this city can be, but also the local knowledge to understand the history and the dynamic of Edmonton.

**But what about**, then, something like *The Legs*? The work is well known to locals as the massive piece of public art that underwent a good deal of scrutiny

**"I want to create a culture that the rest of the city would feel proud of. And I don't think that's impossible, either."**

ceptions about the artwork will change over time, its meaning will shift over time. I'm trying to include that value—that we need to be open to protect the development of the artworks' context over a long period of time, not just its immediate reaction, which is a short-term way of thinking."

The other value is more fiery, more controversial, striking at the heart of Edmonton's great inferiority complex. "I don't believe in homogenous programming," she says, "I don't want homogenous programming for the city in public art. So I want programs and policy that will encourage things I haven't thought about, that I don't

tiny last year. They are the large-scale, black-and-white striped legs wearing clogs that will greet passengers at the Southgate LRT station.

"The Legs," she sighs. Technically she points out, they're called "Immense Mode." "As a simple read, you can make a lot of jokes," she explains, "but the project is a lot more complex. The more you think about it, the more you spend time with it. As a technique it kind of pushed the limits of craft art and what the scale of those types of projects can be. I mean, its all hand-carved and double-glazed bricks. There is a huge amount of contrast with that sculpture and the building."

The chatter last year about the absurdity

of the work did not phase Trinier. "It was like, 'Finally! There's some reaction!' At least if nothing else, let's talk about it. If I put an artwork out there and nobody says 'Boo,' and nobody notices it, it doesn't mean it's a failure, but it also doesn't mean that there's dialogue being created and that the artwork can live beyond itself. When you put a two-story set of brick legs on the side of the road, definitely I was expecting a reaction, and I got the reaction I expected. But I was just thankful that people were paying attention."

Trinier is good at making a case for artwork, but she pauses here. "People will discuss it, and even if they hate it, that's OK. You don't have to love all of the public art in the city. And I think that's an important message I wanted people living in this city to understand. We're going to accession a lot of artwork for the city through this program and you're not going to love everything. I don't love everything. But if there's something for you in that whole collection, then I've done my job."

Trinier doesn't take well to the standard assertions that "the quality just isn't there" in Edmonton's public artworks. "I don't think it's as simple to just say the artist made a bad artwork. The system generated the bad artwork. And that includes the public at large."

Aside from life as an artist and public art provocateur, Trinier has a major personal goal. "We don't have masters' programs for public art in Canada and I would like to work on that as well. If it's not a master's program, some other type of postsecondary-level research laboratory that helps to start that level of thinking and engagement for artists, to train artists on how to approach that and how to work in the public domain."

**Edmonton is skeptical** of newcomers, of the flash-in-the-pan fast-talker who comes onto the scene, raises a lot of hope and goes out with a whimper, to the point that it might be a special brand of local cynicism. But it would be unfair to refer to Trinier as an ingénue. She's got moxy, for sure. But she has helped set goals for Edmonton that would make our public art something to be proud of, that will leave an immense legacy in this city. There are a lot of hopes placed on her, and a lot of pressure too. The fear is that people like Trinier don't stick around long; as Cadence Weapon says, we "move away 'cuz they expect it, move away because they'll ask you to." Trinier has no doubt, however, that she's here for a while.

"I'm here, I'd like to stay here for a long time and I do want to contribute what I can to make this city a place I want to live in and other artists want to live in," she says. "And I want to create a culture that the rest of the city would feel proud of. And I don't think that's impossible, either." ▽



# Titus does Dallas

Shakespearean revenge and '80s soaps form the base for Teatro's *Mother of the Year*

PAUL BUNOV

This month, as *Titus Andronicus* makes its bloody mark on audiences from the Heritage Amphitheatre, a kindred spirit is soon to possess the Varscona Theatre. Stewart Lemoine's newest script, *Mother of the Year*, was inspired by the Freewill Players' choice of Shakespearean tragedy (though maybe going easy on the dismemberment) and the idea of Titus director Marianna Copithorne.

"She said, 'Well, as long as you're doing shows at the same time as us, is there a way we can kind of relate to each other?'" recalls Stewart Lemoine, who in addition to penning the script, has directing credits on the show, too. Given his own repertoire of large cast scripts dealing in "big themes, or epic, period stuff," it was more a matter of which play to pick.

Lemoine passed on *Comedy of Errors* ("I feel like I've done that kind of thing a lot, like certain comedies about mistaken identity, and mix-ups between people who look alike. It's more of what we normally do") and set his sights on *Titus*. Where *Comedy* was similar to Teatro's usual output, *Titus*, the bard's bloodiest tale of revenge, featuring rape and human pie, was a pretty far cry from Teatro's usual quirks. Transforming that into a comedy took a bit of effort.

"*Titus*, in its pure form, was a little hard to get my head around. Like, how would we do that, a story that involved that much mutilation and gore? Is there a way we could present that and still have it be fun. [We] sort of had to go, 'Hmm, that's not the part of the story that we'll dwell on,'" Lemoine laughs. "The grasping ambitions, and the power figures, and that kind of thing is what we've kept from there."



MOTHER MAYHEM >> A huge cast battles it out in Teatro's latest // Supplied

And so, from those distilled ideas comes *Mother of the Year*, and it does sound like Lemoine's squeezed a bit of *Titus*' gory spirit into his finished revenge comedy. The setting is 1980s Edmonton, the focus on two meat packing companies, each family operated, with a bitter feud between them. Double-crossing and mayhem should be commonplace; it's another Teatro biggie like last season's *Rocky Night for His Nibs* (*Mother* has a cast of 11). In keeping with the *Titus* connection, a ticket stub from either show means a discount at the other.

More than just Shakespeare was influencing Lemoine's pen, however: the soap operas your own mom watched in the '80s are further inspiration—Lemoine mentions *Dynasty* and *Dallas* by name, and is quick to point out the similarities between soaps and the Bard.

"Those are very Shakespearean when you actually think about them," he explains, "because they tend to involve a patriarch and a matriarch, and con-

flict between families, and children compromised by their parent's ambitions, and long-simmering feuds, and double crosses and that kind of thing. A lot of plot elements are kind of common to both."

And maybe that soap opera angle is how Lemoine turned such a grim story into comedy.

"We're doing big, big acting. And it's sort of epic," he says. "We just kind of try to really walk the line between that kind of soap opera and Shakespeare, and it yields great comic results, just by trying to be as serious as possible about certain things." V

THU, JUL 9 - SAT, JUL 25 (7:30 PM)  
MOTHER OF THE YEAR  
WRITTEN & DIRECTED BY STEWART LEMOINE  
STARRING CORALIE CAIRNS, RON PEDERSON,  
JULIAN ARNOLD, JEFF HASLAM AND MORE  
VARSCONA THEATRE (10823 - 83 AVE.)  
\$20 - \$25 (10 OFF WITH TICKET FROM T. CO.)

# Hang on, Snoopy

Walterdale brings new tack to an old story



AROUND THE BLOCKHEAD >> The Walterdale hopes to bring a fresh take on Charlie Brown to its newly refurbished stage // Douglas Dollars

PAUL BUNOV

Confession: I've never really understood why Charlie Brown is as big as he is. Sure, the *Peanuts* comic strip and, in particular, the holiday specials have their own little charm, but I've just never found much of a connection to the series itself. Ironically enough, Martin Galba, who's directing the Walterdale's year-ending production of *You're A Good Man, Charlie Brown*, seems to share my sentiments.

"When I took this project on, it was definitely a big challenge. I'm not even 30, so I kind of missed that *Peanuts* generation," he admits.

Maybe it's a generational thing. But that said, Galba might be the perfect fellow to make sure this Charlie Brown avoids sticking to the clichés a longtime fan might be unable to resist. An episodic day in the life of ol' blockhead and his friends, this version of the musical production takes its cues from the '90s Broadway revival. All the vintage *Peanuts* set-ups are in there—Schroeder at a piano, Charlie's poor attempts at baseball, Snoopy's general debauchery—and with a script so full of classic references and moments, Galba was looking for ways to make it fresher.

"He's a well-known character, and I thought, well, what is it I could do with it that's different, that hasn't been done?" For Galba, that meant focusing on the

musical aspect of the play. He's double-cast the smaller characters as a chorus of Woodstocks (Snoopy's frequent little yellow avian companion) to prop up the big numbers. Galba also dug deep into those characters with his actors, letting them bring a bit of themselves into their roles.

"First couple of rehearsals, we did one-on-one discussions with each of the six lead actors, just to get them familiar with who these iconic characters are," he explains. "We've had an easy start, as a lot of it we've already found in the actors themselves. Galba explains. "We've opened the possibility of [the actors] giving a little of themselves as well."

Even the Walterdale is getting a bit of a facelift for the occasion—which happens to close out its celebratory 50th season.

"We're making the Walterdale stage, which is a round stage, into a proscenium stage," Galba says. "So we're bringing in old material into an old space, into a 50-year-old company, but at the same time we're bringing something new as well." V

THU, JUL 9 - SAT, JUL 18 (8 PM)  
YOU'RE A GOOD MAN, CHARLIE BROWN  
DIRECTED BY MARTIN GALBA  
MUSIC & LYRICS BY CLARK GESNER  
STARRING PETER FERNANDES, MARIA HARMAN,  
PHILIP C. KREISEL, KRISTIN JOHNSTON  
WALTERDALE PLAYHOUSE, (10322 - 83 AVE.)  
\$14 - \$18



## The Afternoon Edition with David Ward

Weekdays, 3 pm - 6 pm

### What role has music played in your life?

My life has always involved music. I earned my musical education with countless hours spent by the radio and trips to the public library to borrow records and books about music. I spun records at the junior-high sock hops and followed the music scene in fanzines. Who knew that this that childhood obsession would turn into a job at THE radio station?

ckua  
net

### What do you love about working at CKUA?

CKUA announcers have a lot of freedom to bring a very individual approach to our listeners: like a painter, we bring our own palettes and colours to dab on the broader canvas in a beautiful, interesting and friendly way.

Edmonton 94.9 fm  
facebook

Find out more about David at: [www.ckua.com/david](http://www.ckua.com/david)

ORIGINAL



# Delicious villainy

Copithorne keeps Titus Andronicus's violent excess from going over the top



**THAT'S A KNIFE >>** John Wright is out for revenge in *Titus Andronicus* // Supplied

DAVID FRASERS

**T**itus Andronicus may be titled after its protagonist, but he isn't the star of this bloody drama. (That's not intended as a shot at John Wright, who puts in an excellent portrayal of the revenge-crossed Roman at this year's Shakespeare in the Park.) At the heart of this tragedy—brought to life in a violent beat by the Freewill Players—Titus covets villains and acts of villainy, giving its biggest spotlights to wrongdoers and miscreants.

Set in a post-modern Rome neither now nor then—reflected in both David Frasers' set and Narda McCarroll's costumes (both handguns and ancient swords are drawn by characters at differing points)—director Marianne Copithorne lets Shakespeare's violent little play run amok, reveling in the piece's unusually high murder and betrayal count.

Plotwise, the downward spiral doesn't need much of a prompt: Titus returns victorious from war against the Goths, prisoners in tow, as Rome is seeking a new leader. He turns down the crown, instead appointing Caesar's eldest son Saturninus (an excellent cowardly lion performance by Chris Bullough) to the throne. It all goes downhill from there. Titus regrets his decision by the end of that scene (there's already been bloodshed), and soon after Rome itself is spiraling downwards as people keep getting offed—limbs, too. Quite a few of those go missing, including one that disappears onstage.

The chief culprits here are the prisoners brought back to Rome from the war: the seductive Belinda Cornish leads the way as Tamora, Queen of the Goths, with Aaron the Moor (Shomee Chakrabarty) at her side. Once they're out of handcuffs, pardoned by the new king, they begin their assault from the inside, planting twisted seeds in other minds and taking their own sinister lies to a new level. The pair are excellent actors in their own right, with Cornish in particular exuding a sly, smouldering confidence with the material, and together make a despicable pair—which, given the subject matter, is exactly what we need.

Another sinister pair, Mark Jenkins and James Hamilton as Demetrius and Chiron, are even more despicable as a pair of bruiser drunks just looking to get their rocks off, and happy to blindly follow Aaron's suggestions. All in all, it's a veritable parade of villainy—at least, before the intermission it is.

**Each of the first half's** wrongs adds potent fuel to the burning desire to see these wrongs avenged, which the few "good" people on stage manage to do.

Wright is engaging as a tired old warrior taken to the brink of madness. Nathan Cuckow is kind of stuck as the stock "good guy" role, but he does what he can with it, and Nadien Chu clocks a particularly harrowing performance as Lavinia, the show's biggest victim, losing the most while keeping her life.

As always, the weather is unpredictable, but Saturday night's partly-cloudy sky neither lightened Titus, nor staved off its murderous mood. That sank as the sun did, and when stage lighting took over, it felt like we were being focused in on the grand finale. And in one of those hoped-for instances where the outdoor weather compliments the onstage action, a gentle rain began to fall for the final act—the highlight of an already quality show.

Titus was written early into Shakespeare's playwriting career, and the Bard was happy to douse this one in much more excess than his later, subtler works. Yet it never feels like too much. Even in excess, Shakespeare had a keen sense of how far violence could be pushed before it lost its impact, and here it goes right to the edge without going over, thanks to Copithorne's skilled direction. That holds, even in the almost absurdist final moments, as Titus proves that maybe revenge is a dish best served warm. It's the chilling, thrilling stuff that a good revenge tale is made of. **V**

UNTIL SUN, JUL 26 (EVEN DATES ONLY)

**TITUS ANDRONICUS**

DIRECTED BY MARIANNE COPITHORNE

STARRING JOHN WRIGHT, BELINDA CORNISH, SHOME

CHAKRABARTY, CHRIS BULLOUGH

HERITAGE AMPHITHEATRE (HAWRELAK PARK)

\$15 - \$20

# Clowning around

The Comedy of Errors revels in its ridiculous absurdity

FAWNA MITHRUSH

// FAWNA@VUEWEEKLY.COM

**T**he *Comedy of Errors* is meant to be confusing—even frustrating—which is precisely how the show lends itself to natural silliness. One of Shakespeare's earliest plays, *Comedy* is far more than a simple case of mistaken identities. The story features two sets of estranged twins getting mixed up in town and family scandals, both twins ridiculously bearing the same name as his lost counterpart. Though it's very, very far-fetched, all that's left to do is laugh at the outrageousness of the situation.

It's a superb ensemble cast that leads the town of Ephesus to its knees in a single day. Jeff Page has set the scene in an early 20th century port city, a time when women were just starting to be recognized as relevant contributors to the socio-political world. It's an interesting choice, considering that the ladies in the play bear the brunt of the bewildering circumstances.

First Aegeon, an old merchant from the rival town Syracuse, arrives illegally in Ephesus in search of his son (there's no travel allowed between the towns, which is likely why the twins have never run into each other before). Played charmingly by Nathan Cuckow, Aegeon is caught by police and sentenced to death for trespassing, but he sways the Duke with his epic sob story: Aegeon once had twin sons who were separated in a shipwreck a long, long time ago. Both these sons took the name Antipholus. These boys each had a slave, too, also twins, and both slaves were named Dromio. These two were also separated on the same wreck. Simple enough, right?

When Antipholus of Syracuse (Chris Bullough) enters the fold with his Dromio (Mark Jenkins), they are soon recognized by the fiery and quick-tongued Adriana, the other Antipholus' wife. Lora Brovold's presence as Adriana is fervent and strong, nicely foiled by her milder, more delicate sister Luciana (Nadien Chu). As she stormily drags off the wrong pair of man and slave, Adriana scolds them for infidelities and inconstancies, beating them with newspaper to the rhythm of the poetry.

**The befuddled men** in the play are constantly being beaten and tossed about, especially the two Dromios. Jenkins and James Hamilton are impossible to tell apart, both with shaven heads, dopey smiles and wild physical gestures. The scenes regarding the plot between Jenkins' Dromio and Luce, the other Dromio's portly kitchen wench, are a total riot. In one of the Bard's funniest soliloquies, Jenkins explains the, um, finer points of this "spherical" woman, mapping her body parts like a giant globe after he was savagely attacked in her kitchen. Traumatized as he is, Jenkins provides plenty to laugh at between gasps and weeping in Antipholus' arms.

The one identifying trait between the Antipholuses could be that Bullough suffered a broken arm just days before the show opened, so as the two-handed twin, Nikolai Witschl is only slightly more distinguishable. Though it may have



**FUNNY GUY >>** Chris Bullough stars in Shakespeare's ridiculous mistaken-identity comedy // Supplied

been an unfortunate setback days before curtain, Page and co. have worked it into the show. One of the funniest moments happens when Bullough's Antipholus believes his casted arm has special powers to freak out any passer-by.

Nearing the end of the play, everyone believes that Antipholus is possessed, and both Bullough and Witschl are starting to believe they are, too. John Wright makes an absolutely hilarious cameo as the witch doctor Pinch, who tries to exercise the young man's demons. Another fun appearance is Shomee Chakrabarty in full drag as the husky-voiced Courtesan, who complicates things further by bringing her affair with Antipholus of Ephesus to the attention of Adriana.

Considering that it's a comedy, all the dire circumstances of infidelity, lost family, a sentence of death and the threat of insanity/demon possession are fodder for good humour. Everyone is positively mirthful by the end when the couples get their problems sorted out and all the twins are reunited. The show is enjoyable and well-timed, and a great antithesis to all the blood and gore in *Titus Andronicus*, the Freewill Festival's accompanying production this summer. Either way, *The Comedy of Errors* is a good ol' Commedia dell'arte-style smash.

UNTIL SUN, JULY 26

(ODD DATES, SAT & SUN MATINEES)

**THE COMEDY OF ERRORS**

DIRECTED BY JEFF PAGE

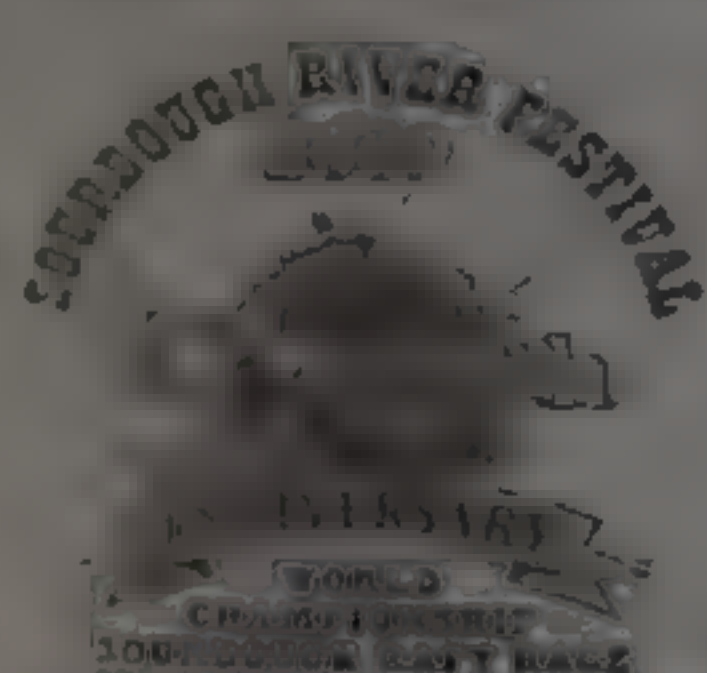
STARRING CHRIS BULLOUGH, MARK JENKINS, NATHAN

CHAKRABARTY

HERITAGE AMPHITHEATRE (HAWRELAK PARK)

\$15 - \$20

LARGE COMEDY RAFT RACE • KIDS MINI RAFT RACE • PANCAKE BREAKFAST • FACE PAINTING • MUSIC • DISPLAYS • EXHIBITS • SOUVENIRS • WATER FIGHT • SPECIAL GUESTS



## SOURDOUGH RIVER FESTIVAL 2009 - JULY 11 & 12

COME CELEBRATE HALF A CENTURY OF FUN!

Join us at Tervillegar Park and enjoy two days of family fun in our beautiful river valley! There's something for everyone...

**KIDS! ENTER OUR MINI RAFT RACE AND WIN GREAT PRIZES!**

**FOR EVENT INFORMATION:**

email: [sourdgh@telusplanet.net](mailto:sourdgh@telusplanet.net)

[www.sourdoughrafttraceassociation.com](http://www.sourdoughrafttraceassociation.com)

or call: (780) 406-0235



# Megatunes

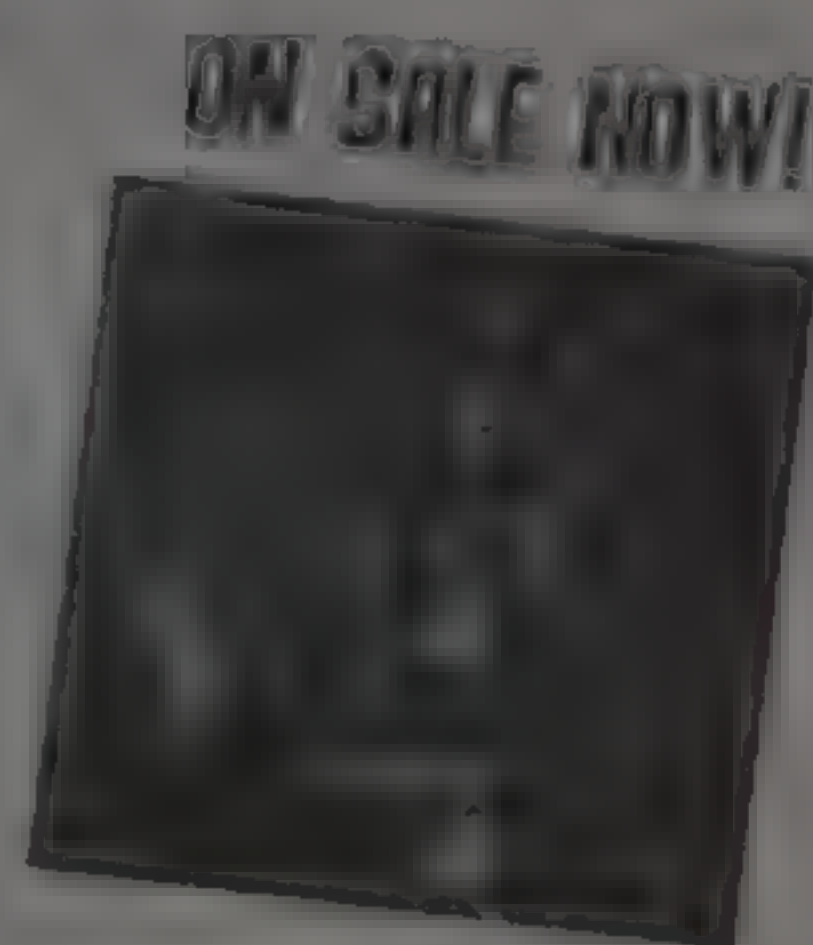
Your Music Destination

## TOP 30 FOR THE WEEK OF JULY 2, 2009

1. Bob Dylan - Together Through Life (columbia)
2. Steve Earle - Townes (new west)
3. Neil Young - Fork In The Road (reprise)
4. Gurf Morix - Last Exit To Happyland (gurf morix)
5. Neko Case - Middle Cyclone (anti)
6. Jim Byrnes - My Walking Stick (black hen)
7. Grizzly Bear - Veckatimest (warp)
8. Reverie Sound Review - S/T (boompaa)
9. Dave Alvin - And The Guilty Women (yep roc)
10. Sonic Youth - The Eternal (matador)
11. The Decemberists - The Hazards Of Love (capitol)
12. Joel Plaskett - Three (maplemusic)
13. Patrick Watson - Wooden Times (secret city)
14. Mos Def - The Ecstatic (downtown)
15. Hayden - The Place Where We Lived (hardwood)
16. JJ Cale - Roll On (rounder)
17. Elvis Costello - Secret, Profane & Sugarcane (hear)
18. Rancid - Let The Dominos Fall (epitaph)
19. Mastodon - Crack The Skye (reprise)
20. Dirty Projectors - Bitte Orca (domino)
21. Wayne Hancock - Viper Of Melody (bloodshot)
22. Pink Mountaintops - Outside Love (jagjaguwar)
23. John Doe & The Sadies - Country Club (outside)
24. Booker T - Potato Hole (anti)
25. St. Vincent - Actor (4ad)
26. Leonard Cohen - Live In London (columbia)
27. Justin Townes Earle - Midnight At The Movies (bloodshot)
28. Ruthie Foster - Truth (blue corn)
29. Iron & Wine - Around The Well (sub pop)
30. Dog Day - Concentration (outside)

## JOB FOR A COWBOY RUINATION

Award-winning Glendale, AZ heavy music powerhouse JOB FOR A COWBOY (JFAC) has completed work on its hotly-anticipated sophomore album, entitled Ruation. JOB FOR A COWBOY features vocalist Jonny Davy, guitarists Bobby Thompson and Al Glassman, bassist Brent Riggs and drummer Jon "The Charn" Rice.



MEET FRIEND US AT MSPRICE.COM/MEGATUNES.EDMONTON  
10355 Whyte Ave. Shop online at megatunes.com 434-6342

# ARTS WEEKLY

FAX YOUR FREE LISTINGS TO 780.426.2889  
OR EMAIL LISTINGS@VUEWEEKLY.COM  
DEADLINE: FRIDAY AT 3PM

## DANCE

**NORTHLANDS** Fernwest Stage • ED Fest: Métis Spirit Dancers on July 17-21, 1:30pm and 5pm • Métis Child and Family Jiggers with Alphonse Meyer and Ray St. Germaine on July 17-21, 4pm and 8:30pm • Yellow Ribbon Dancers on July 22-26, 4pm and July 24-26, 8:30pm

## GALLERIES • MUSEUMS

**ALBERTA CRAFT COUNCIL** 10186-106 St, 780.488.6611 • **Discovery Gallery: COMING UP NEXT:** Emerging artists; until July 25 • **Lower Gallery: HITCHED:** Couples in craft; until Oct 3

**ART BEAT GALLERY** 26 St. Anne Street, St. Albert, 780.459.3679 • **WINGS AND PETALS:** Artworks by Sharon Moore-Foster and Allison • Until Aug 1

**ART GALLERY OF ALBERTA** Enterprise Sq, 100, 10230 Jasper Ave, 780.422.6223 • **THE PAINTER AS PRINTMAKER:** Impressionist prints from the National Gallery of Canada; until Aug 23 • **Tuesday Tours: Painters, Printmakers and 19th Century France** with Ruth Burns Tue, July 21 and 28, 12:10-12:50 • **A NEW LIGHT:** Canadian Painting after Impressionism; until Aug 23 • **Art for Lunch:** Enterprise Square Atrium: Free on the last Thu every month, 12:10-12:50pm • **REAL LIFE:** Ron Mueck (sculptor) and Guy Ben-Ner (video); until Sept 7 • **Tuesday Tours:** Aug 18 and 25 • **1-MINUTE OF REAL LIFE:** Video contest; until Sun, Aug 2, 11:59pm • **REALISMS:** Artworks showing various concepts of "Realism" as they appear in the history of art; until Aug 23 • **SPEEDING SUBJECT:** RBC New Works Gallery: Mary Joyce's landscape paintings and drawings; until Aug 23 • **Artist Talk: Speeding Subject** with Mary Joyce; Thu, July 16, 7pm; Pay-What-You-May • Make your video at the AGA: Sat, July 18 and 25, 12-4 pm; Free with gallery admission • Free (member)/\$10 (adult)/\$7 (senior/student); \$5 (6-12yrs)/free (5yrs and under)/\$20 (family-2 adults, 4 children); Pay-What-You-May, Thu, 4-8pm

**CARROT CAFÉ** 9351-118 Ave, 780.471.1580 • **ANYTHING GOES ARTS MARKET:** Beaded jewellery by Colleen Hutnam, drawings by Brenda Culp, paintings by Father Douglas, watercolours by Carla Schawbe • July 18

**CENTRE D'ARTS VISUELS DE L'ALBERTA** 9103-95 Ave • **WOMEN AND ART:** Paintings by Nathalie Shewchuk-Paré, Madeleine Bellmond, and Group Artanas, and retrospective artworks by Mary Topping • July 10-21 • Opening reception: July 10, 7-8:30pm

**CHRISTL BERGSTROM'S RED GALLERY** 9621-82 Ave, 780.498.1984 • **MYSELF, THE PORTRAIT:** A series of male portraits and other works • Until Aug 30

**CROOKED POT GALLERY** 4912-51 Ave, Stony Plain, 780.963.9573 • Open Tue-Sat 10am-5pm • Featuring pottery pieces for indoor and outdoor dining by Tammy Parks-Legge • Through July

**ELECTRUM GALLERY** 12419 Stony Plain Rd, 780.482.1402 • Gold and silver jewellery by Wayne Mackenzie, and artworks by various artists

**FRINGE GALLERY** 10516 Whyte Ave, bsmt of the Paint Spot, 780.432.0240 • **THE RETURN OF THE WILD TROUT:** Watercolours by James Trevelyan • July 10-31

**GALLERY AT MILNER** Stanley A. Milner Library Main Fl, Sir Winston Churchill Square, 780.496.7030 • **COSMIC MYSTERIES:** Featuring the wide skies of Alberta and distant galaxies; until July 30 • Opening reception: Tue, July 14, 4-8pm

**GALLERY IS** Alexander Way, 5123-48 St, Red Deer, 403.341.4641 • **ONE A DAY:** Paintings by Jeri Lynn Ing and Erika Schulz

**HARCOURT HOUSE** 3rd Fl, 10215-112 St, 780.426.4180 • **21° AND RISING:** Members Show • **Annex: NAKED EXHIBITION:** Figure-based artworks by participants in the model sessions; until July 18

**HARRIS-WARKE GALLERY-Red Deer** Sunworks, 4924 Ross St, Red Deer, 403.346.8937 • **BEND:** Sculptures and drawings by Tanya Zuzak • Until Aug 7

**JEFF ALLEN ART GALLERY** Southcona Place Senior Centre, 10831 University Ave, 780.433.5807 • **SERENITY:** Watercolours of landscapes and flowers by Yumiko Hoyano • Until July 30

**JOHNSON GALLERY** • Southside: 7711-85 St, 780.465.6171; New works by Ada Wong, Julie Drew, Ruth Vontobel-Brunner, Audrey Pfannmuller and Daniel Bagan. Blown glass by Sol Maya • Northside: 11817-80 St, 780.479.8424; Artworks by Don Sharpe, Jim Painter, Dan Bagan. Historical photographs of Edmonton. Wood carvings by Adie. Pottery by Noboru Kubo • Through July

**KAMENA** 5718 Calgary Tr S, 780.944.9497 • Mon-Wed, Fri 10am-6pm; Thu 10am-7pm; Sat 10am-5pm • Artworks by various artists

**KAASA GALLERY** Jubilee Auditorium, 11455-87 Ave • **OPEN PHOTO 2009:** Presented by Visual Arts Alberta • July 9-Sept 30 • Opening reception: Thu, July 9, 6-9pm

**LATITUDE 53** 10248-106 St, 780.423.5353 • **THE SECRET OF THE MIDNIGHT SHADOW:** works by Daryl Vocat; until July 11 • **PREY:** Works by Dana Holt; until July 11 • **Summer Rooftop Patio Series:** Every Thu 5-9 pm until Aug 13; U of A Alumni Association on July 9; Red Star's Soul Kitchen on July 16

**MCMULLEN GALLERY** U of A Hospital, 8440-112 St, 780.407.7152 • **NATURAL DESIGNS:** Landscape paintings and abstract photographs by Jim Visser and Wenda Salomons • Until Aug 23

**MCPAG** Multicultural Centre Public Art Gallery, 5411-51 St, Stony Plain, 780.963.2777 • Photography by Margaret Lozinski • July 11-Aug 12 • Opening reception: Sun, July 12

**MICHIF CULTURAL AND MÉTIS RESOURCE INSTITUTE** 9 Mission Ave, St. Albert, 780.651.8176 • Aboriginal Veterans Display • Gift Shop • Finger weaving and sash display by Celina Loyer

**PROFILES PUBLIC ART GALLERY** 19 Perron St, St Albert, 780.460.4310 • **O'CANADA PROJECT:** Amy Loewan's installation; until Aug 1

**PROVINCIAL ARCHIVES OF ALBERTA** 8555 Roper Rd, 780.427.1750 • **THE BANFF CENTRE: 75 YEARS OF INSPIRING CREATIVITY** • Until July 24 • Free

**SCOTT GALLERY** 10411-124 St, 780.488.3619 • **ALBERTA VISTAS:** Group show, works on paper by Jerzy Gawlak, Jacqueline Stehelin, Leslie Poole, Arlene Wasylchuk, and Brenda Malkinson • July 18-Aug 18

**SNAP GALLERY** 10309 97 St • **THE LEDGE-SUITE:** Mark Bovey's series of digital prints; until July 18 • **RAW MATERIALS AND ROSE COLOURED GLASSES:** Printworks by April Dean

**SPRUCE GROVE ART GALLERY** Melcor Cultural Centre, 35-5 Ave, Spruce Grove • **ONE FOOT SQUARE:** Allied Arts Council of Spruce Grove, Members' novelty show • Until July 25, Mon-Fri 10am-8pm; Sat 10am-5pm • Opening reception: July 11, 1-4pm

**STEEPES GALLERIES** 1253-127-91 St • **West Gallery:** Paintings by Mandy Espeez; until Aug 3 • To view contact: Kelley Bernt at kbernt@bldg-inc.ca

**TELUS WORLD OF SCIENCE** 11211-142 St, 780.452.9100 • **DA VINCI: THE GENIUS:** Until Sept 7 • **IMAX: VAN GOGH: BRUSH WITH GENIUS;** until Sept 7

**URBAN ROOTS** 10418 Whyte Ave • Open: Wed-Sat 12-4pm or Ph 780.438.7978 • **PETITE NUDES-A DUALITY OF FORM:** Sculptures by Ritchie Velthuis and Beata Kurp • Until Aug 15 • Opening reception: July 9, 7-10pm

**VAAA GALLERY** 3rd Fl, 10245-112 St, 780.421.1731 • **DIVERSITY 2009:** • Until July 18

**WHYTE AVENUE ART WALK** Paint Spot and Throughout the Whyte Avenue District • July 10-12

## LITERARY

**AUDREYS BOOKS** 10702 Jasper Ave, 780.423.3487 • Poetry Nights 2nd Fri each month

**BLUE CHAIR CAFÉ** 9624-76 Ave, 780.469.8755 • **Story Slam:** every 3rd Wed of the month

**CARROT CAFÉ** 9351-118 Ave, 780.471.1580 • Carrot Writing Circle • Every Tue, 7-9pm; A critique circle the 4th Tue every month

**LEVA CAPPUCCINO BAR** 11053-86 Ave, 780.479.5382, www.levabar.com • Standing room only, poetry every 3rd Sun evening

**ROSIE'S** 10475-80 Ave, 780.439.7211 • **TALES:** Edmonton Storytelling Café: T.A.L.E.S. Alberta League Encouraging Storytelling open mic • 1st Thu each month, 7-9pm • Pay-What-You-Will (min \$6); info at 780.932.4409

**ROUGE LOUNGE** 10111-117 St, 780.902.5900 • Poetry Tuesday: Every Tue with Edmonton's local poets • 8pm • No cover

**UPPER CRUST CAFÉ** 10909-86 Ave, 780.422.8174 • The Poets' Haven: Monday Night reading series presented by Stroll of Poets • Every Mon, 7pm • \$5 door

## THEATRE

**COWARDLY KISS THEATRE'S FRINGE FUNDRAISER** Teddy's Pub, 11361 Jasper Ave • A two-show Fringe Fundraiser, featuring music, stand-up comedy and a dance party • Sat, July 25, 7pm • \$10

**THE LION KING** Jubilee Auditorium • Broadway Across Canada's theatrical production with a cast of more than 40 actors, directed by Julie Taymor • Until Aug 2 • Tickets at TicketMaster

**MOTHER OF THE YEAR** Varscona Theatre, 10329-83 Ave, www.teatro-laquindicina.com • New play by Stewart Lemoine • July 9-25 Tue-Sat 7:30pm; Sat mats 2pm • \$25 (adult)/\$20 (student/senior) at TIX on the Square; 1st Fri: Two-For-One; Tue: Pay-What-You-Can (door); matinees: \$15

**SIX DANCE LESSONS IN SIX WEEKS** Mayfield Dinner Theatre, 16615-109 Ave, 780.483.4051 • By Richard Alfieri, the story of the acquaintance between a sprightly retiree and her young dance teacher • Until Aug 23 • Tickets at Mayfield box office, toll-free: 1.877.529.7829

**THEATRESPOOTS** Varscona Theatre, 10329-83 Ave, 780.448.0695 • Rapid Fire Theatre's weekly insane improv show • Every Fri (11pm) • Until July 31 • \$10/\$8 (member) at TIX on the Square

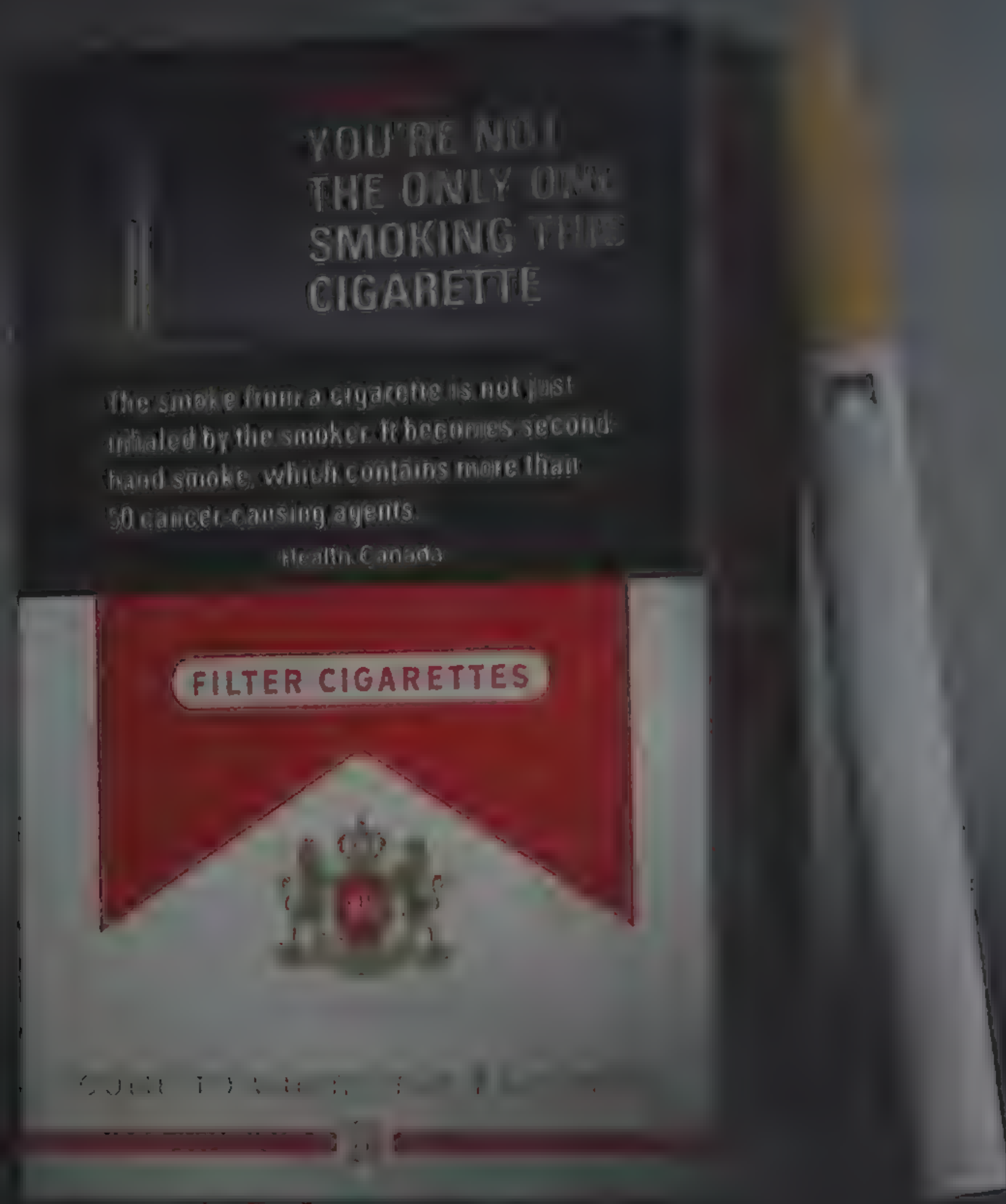
**TIRED CLICHÉS** ARTery, 9535 Jasper Ave, 780.441.6966 • Solo comic monologue by TJ Dawe, performed by Alex Eddington • Mon, July 13, 7pm (door), 8pm • \$10; www.alexeddingtion.com

**YOU'RE A GOOD MAN, CHARLIE BROWN** 10322-83 Ave, 780.439.2845 • Musical by Clark Gesner and Andrew Lippa • Until July 18, 8pm; Mat: Sun, July 12, 2pm • \$14-\$18 at TIX on the Square; www.walterdaletheatre.com



The #1 selling cigarette in the world.

Available in Canada



World Famous American Blend

COME TO WHERE THE FLAVOR IS

**WARNING**

**YOU'RE NOT THE ONLY ONE SMOKING THIS CIGARETTE**

The smoke from a cigarette is not just inhaled by the smoker. It becomes second-hand smoke, which contains more than 50 cancer-causing agents.

Health Canada



11 YEARS OF FOOTLIGHTS  
WATERDALE PLAYHOUSE  
50TH SEASON - 2008/2009

You're a  
Good Man,  
Charlie Brown  
by Clark Gesner  
+ Andrew Lipps

THEATRE  
MUSICIANS

July 8 - 18, 2009

www.walrerdaleplayhouse.com TIX on the Square 780.420.1757

Mega 90 VUE 1 2 3 4 5 6 7 8 9 10 11 12

COMMENT >> MOURNING A VISIONARY

# Anonymous Bausch

The recent passing of celebrity entertainers, most notably Michael Jackson, has produced an outpour of deeply seated grief, most of which is coming from the legions of fans who long ago gave up on their former idol. Swept away by gossip and bizarrely mundane fodder, Michael Jackson the artist peaked long ago—unable to recuperate from the fall of his own fame—and there is a palpable sadness in the fact that the former King of Pop was never able to redeem himself, socially nor artistically. To mourn a celebrity is to mourn their life and death, but to mourn an artist is to mourn their art, which in Jackson's case occurred close to three decades ago.

The recent passing of Pina Bausch, however, comes as utter shock and grief over the sudden passing of a cultural icon that had yet to fade creatively. Just two years ago, Bausch received the Kyoto Prize, the first woman to receive one of the world's top accolades in the category of art and philosophy.

At the exact same time, her company, Tanztheater Wuppertal, performed *Nefés* at the National Arts Center as the sole and rare Canadian stop. Like many others from various backgrounds and disciplines from all over the country, I had flown to Ottawa for the sole purpose of seeing a Pina Bausch piece live—the epic propen-

sity of her art has a drawing power that is not connected to the woman herself. As a later piece, *Nefés* was arguably not one of the richest in Bausch's immense oeuvre, but her trademarks of refusing to be limited by logistics or genres was fully felt over three hours of being completely immersed and enraptured.

Bausch, who only discovered she had cancer five days prior to her death, was an artistic visionary completely unto her own. Starting from the age of 14, she began training with Ex-

pressionist dancer Kurt Jooss before coming under the influence of Anthony Tudor at Julliard. Bausch did not simply move the body, represent it, set it into motion; rather, Bausch rendered the body by rendering movement on and from the body. Setting dynamic states of play, Bausch's visions were never between the bittersweet and the apocalyptic, the grandeur and the chaotic, catering to no one's expectations by creating her own standard of aesthetics. As one of the pioneering forces in bridging ballet and contemporary—and dance and theatre—it was Bausch's will and vision that led her to be one of the most respected artists in the world.

Never one for the limelight, Bausch's death, as in life, was overshadowed by more digestible news. It's not fair to compare Bausch with Jackson, as the issue is not talent or integrity on their part, but rather completely about our own values of culture and entertainment. Both have been influential dancers of a certain generation, and both have been revolutionary in their field, but while collective grief over Jackson as a public persona is manifesting in obsessive updates on his estate and paternity claims, the collective and far more subdued grief over the notoriously private Bausch lies not in the salacious and surface details of her life, but in accepting the intangible loss that the world will never again be graced by one of Bausch's visions—and it is the loss of her art, and not who we believe the artist to be, that needs our mourning. ▽

As one of the pioneering forces in bridging ballet and contemporary—and dance and theatre—it was Bausch's will and vision that led her to be one of the most respected artists in the world.

pressionist dancer Kurt Jooss before coming under the influence of Anthony Tudor at Julliard. Bausch did not simply move the body, represent it, set it into motion; rather, Bausch rendered the body by rendering movement on

Amy Fung is the editor of prairieartsters.com

COMING NEXT WEEK!

EDMONTON MUSICIANS DIRECTORY

MUSIC BUSINESSES, GO TO EDMONTONMUSICIANSDIRECTORY.COM TO SUBMIT YOUR LISTING

VUEWEEKLY





36

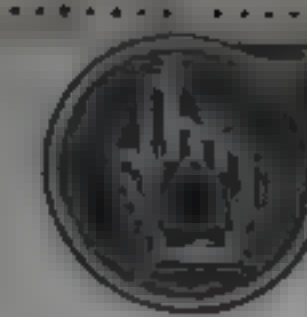
Public Enemies

38

Ice Age

38

DVD Detective



Online at [vueweekly.com](http://vueweekly.com)

**Police, Persepolis, Perception**  
by Brian Gibson

Brian Gibson examines the parallels between Iranian protests and Iranian cinema in SideVue

SCI-FI // MOON

## Space oddity

Duncan Jones crafts an old-fashioned, thoughtful sci-fi tale with *Moon*

JOSEF BRAUN

VIEW: [VUEWEEKLY.COM](http://vueweekly.com)

**W**e first catch sight of Sam Bell working the treadmill, pale and bearded as a muskrat, sporting a T-shirt that reads "Wake me when it's quitting time." Sam's the sole human inhabitant on the lunar landscape, an on-site foreman-and-crew combo for a project that's single-handedly rescuing Earth from its energy crisis by mining the local geology for deposits of solar power. (A clever gag has him grooving at one point to "Walkin' on Sunshine.") He's on a three-year stint that's nearly reached its terminus. The station is modern, at once buzzingly bright and cocoon-like, but also grimy with isolation, a disheveled bachelor pad more remote than the Unabomber's. Other than occasional prerecorded messages beamed to him from his wife and toddler back home, the closest approximation to company is a boxy robot named GERTY, whose little screen offers a series of emoticons in lieu of facial expressions and converses with Sam in the not-especially-comforting tones of Kevin Spacey.

The loneliness is thick, the food all comes in baggies, and the night never ends. *Moon* is the antidote to the space-opera explosion movie. The frontiers it traipses upon are internal as much as extraterrestrial. Sam's ostensibly gleeful last days on the moon are thwarted by an accident he has while driving his lunar land rover. He already seems to have been suffering from hallucinations before the crack-up, and now in his weakened, perhaps paranoid state things become only more confusing. Sam overhears potentially conspiratorial murmurings between GERTY and ground control, and he starts to see double—as in another Sam. Embodied by the wonderful, still underused Sam Rockwell in what is essentially a one-man show, Sam Bell begins to question all his assumptions about his life on the moon, his purpose there and the very fabric of his perceived reality. If there was someone to form a union with, maybe he could go on strike. Then again, maybe there is someone...

Director and co-scenarist Duncan Jones cut his teeth making commercials, but it's probably more pertinent that he studied philosophy before graduating from London Film School. Extrapolating on the work of Daniel Bennett and Peter Singer in applied ethics, Jones wrote an independent study thesis titled *How to Kill Your Computer Friend: An Investigation of the Mind/Body Problem and How It Relates to the Hypothetical Creation of a Thinking Machine*, which sounds very much like a dry-run for some of the ideas percolating in his feature debut. To be sure, it is ideas, and the emotional prompts they house, that imbue *Moon* with its richest features. The story itself may not seem



GROUND CONTROL TO MAJOR SAM >> Duncan Jones talks to star Sam Rockwell on the set of *Moon*. // Supplied

fully propelled or resolved in any conventional sense, but the way revelations unfold—and, strangely enough, the way certain relationships develop—are what make this trip highly rewarding.

Jones spoke with *Vue Weekly* via phone from London. He seemed energized, full of praise for Rockwell, and very friendly and easy to engage in discussion about all the notions and emotions lovingly poured into *Moon*. If he was slightly less enthused about discussing the fact that he's the son of David Bowie, that's pretty understandable, but I couldn't resist asking one question. I think you'll see why.

**Vue Weekly:** For such an intimate film, *Moon* addresses an impressive number of contemporary anxieties. I'm thinking not only about environmental and genetic science concerns, but also about our dependency on telecommunications to verify our sense of what's real and what isn't. Did you set out to tap into these anxieties or did things just kind of turn out that way once you started fleshing out the premise?

**Duncan Jones:** The idea of long-distance relationships was very much a conscious one. My personal life at the time was burdened with a long-distance relationship and I wanted to channel that emotional material into the film. But the idea of social networking and using technology to communicate with people in a way that's less direct than actually meeting them, that was more subconscious—though

it's something people seem to feel a real connection with.

**VW:** Your film caused me to reflect on how nostalgia-generative technology has become. We now have so many ways of archiving virtually every form of communication available to us. It's as though we don't necessarily have to nourish our relationships if we can get some morbid emotional fix by replaying their greatest hits.

**DJ:** Absolutely. I must admit that when I look through my own archive of emails I see an awful lot of old messages from ex-girlfriends. We're able now to sort of carry so much of our history around with us this way.

**VW:** I do the same thing. Makes me think of that Smog song where Bill Callahan sings about "getting off on the pornography of my past."

**DJ:** [Laughs] That's a great line!

**VW:** Another critical motif in *Moon* addresses the ways in which the culture is geared toward making absolutely everything disposable, including individuals.

**DJ:** Planned obsolescence, sure. That's definitely there in the subtext. But in contrast to that, we also wanted to get across the value of humanity, how every individual counts—no matter how these individuals are brought into the world.

**VW:** Well, as I was watching *Moon* there was this knee-jerk part of me that was wondering who I was rooting for, only

to realize that I didn't want to see anything bad happen to any of the strange individuals who crop up.

**DJ:** And I think that's how the characters end up feeling. They become like brothers, antagonistic but finally wanting to help each other.

**VW:** There's a clever series of red herrings for sci-fi aficionados in *Moon*'s early scenes. You set a tone of comfortable familiarity by openly invoking such influential films as 2001 and *Solaris*, only to go in quite a different direction, particularly with the way you develop GERTY, the robot that so immediately recalls 2001's HAL 9000 but whose own trajectory proves quite distinct. I wonder how you felt about the ostensible burden of influence one assumes when trying to make a thoughtful science fiction film.

**DJ:** Because I was so in love with those films the only burden I felt was to get it right. If I was going to pay homage I wanted it to be clear that I'd truly appreciated and absorbed the source material. We wanted to utilize these references to films we love, yet it was integral that we create something original, that we give the audience a new experience. What makes it work, I hope, is the personal stuff we brought into it, again, the long-distance relationship that I was going through, or the idea of meeting yourself and how would you get along. I've always been deeply intrigued by this thought experiment, by the ques-

tion of whether or not I would like myself. If I met myself as a younger age, for example, I know that my younger self would have problems with me now, and I'm almost certain that me now would be frustrated by the younger me.

**VW:** I think this is also where science fiction can lead us back to older narrative archetypes, those involving doubles, this notion that a double is inherently suspicious, that there isn't room enough for the two of us. Philip K. Dick was especially visionary in this regard. Were his books important to you either growing up or as you were developing *Moon*?

**DJ:** I was a huge Philip K. Dick fan growing up. I was also a big J.G. Ballard fan. His approach to taking what's almost a contemporary setting and then adding a single little twist that turns it into science fiction is something I've always admired.

**VW:** And he had such a talent for crafting these utterly unsentimental tales that nevertheless provoke an intense emotional response.

**DJ:** It just breaks my heart that so many of his best works have already been optioned for films, because I'd love to do one!

**VW:** Before we run out of time I did have one inevitable dad question to ask.

**DJ:** Ah, well, go on. You can have one.

**VW:** When we look back on your father's breakthrough single from 40 years ago and compare it to *Moon*, there's an intriguing symmetry of motifs: the lone man isolated in space, missing his wife, dependent on tenuous communication with the distant earth. Were you thinking about "Space Oddity" at any point during the conception of *Moon*?

**DJ:** I totally understand the question and I know it might be impossible for people to believe, but I really wasn't. It's just a very strange piece of synchronicity. I was brought up by my dad, my parents having gotten divorced when I was very young, and I was probably surrounded by an awful lot of the same things that were interesting him when he was still roughly in that same creative period, so I'm sure it had a massive effect on me. But when I was writing *Moon* none of my dad's work was what I was thinking about. It was my own personal situation, my wanting to work with Sam Rockwell, and talking about all these great science-fiction films from the '70s and '80s. That was really the root of it all. The rest just has to do with what planets you tend to orbit, I guess. **V**

OPENS FRI, JUL 10

MOON

DIRECTED BY DUNCAN JONES

WRITTEN BY NATHAN PARKER, JONES

STARRING SAM ROCKWELL, KEVIN SPACEY

★★★★★



**PRINCESS THEATRE**  
10337 - Whyte Ave. - 433-0728

**MOON**

MOON  
NIGHTLY 7:30 & 9:00PM • SAT & SUNDAY MATINEES 2:00PM  
RATED 14A

**PRINCESS THEATRE**  
10337 - Whyte Ave. - 433-0728

**THE BROTHERS BLOOM**

NIGHTLY 7:30 & 9:00PM • SAT & SUNDAY MATINEES 2:00PM  
RATED PG COARSE LANGUAGE, VIOLENCE

**metro CINEMA**

**GONE FISHIN'**

**METRO WILL BE CLOSED FOR THE SUMMER!**

**BUT NOT TO WORRY, WE'LL BE BACK IN LATE AUGUST WITH PLENTY OF GREAT FILMS.**

**HAVE A GREAT SUMMER!**

All Metro screenings are held at Zedler Hall in the Grand Theatre, 3825-101st Ave. For more information, call 425-3212 or log on to [www.metrocinema.ca](http://www.metrocinema.ca)

Metro operates with the support of:

Canada Council for the Arts / Conseil des Arts du Canada

Alberta Foundation for the Arts

DIOPIC // PUBLIC ENEMIES

# Dillinger escapes élan

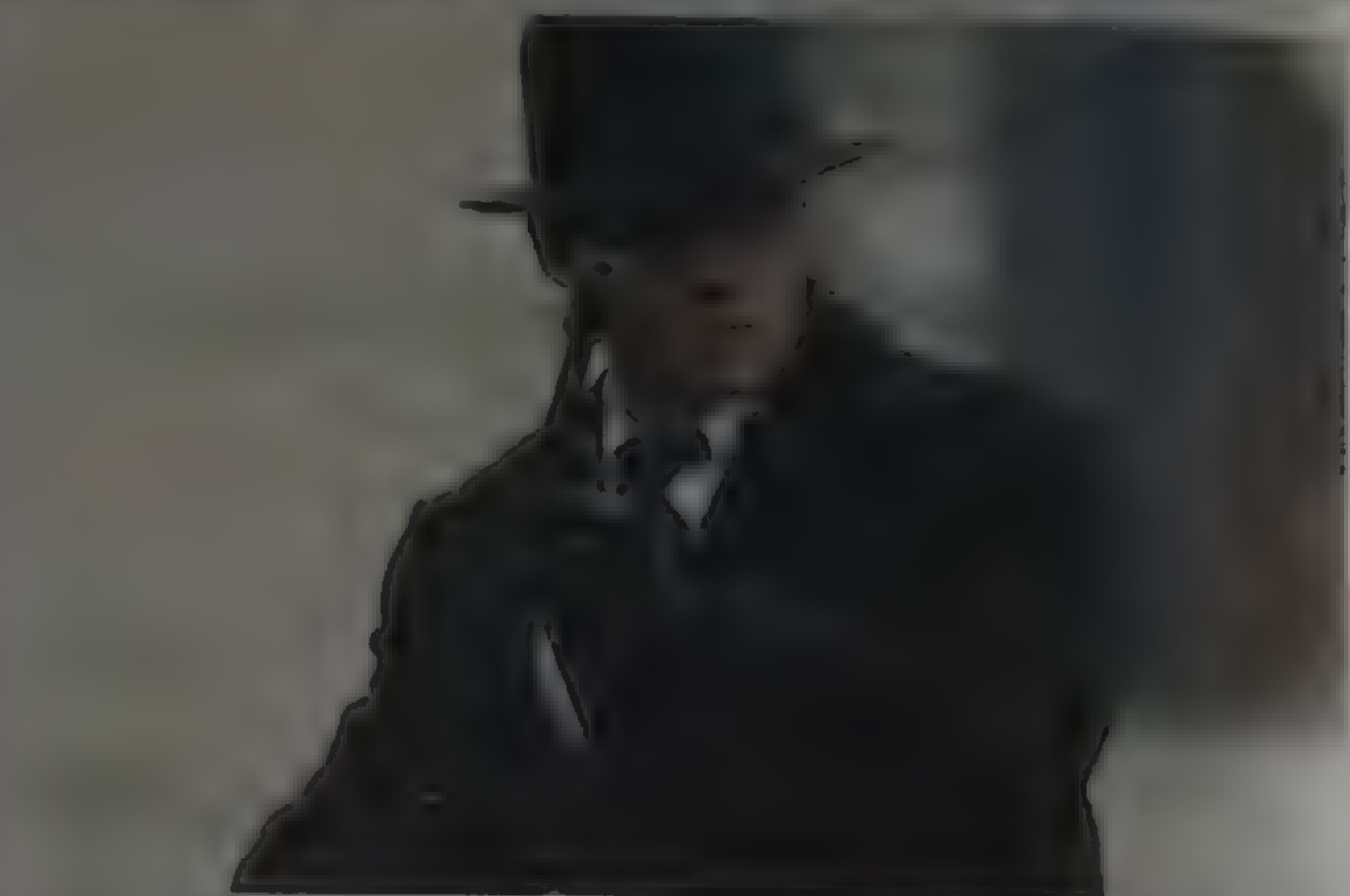
Michael Mann's *Public Enemies* lacks glamour, fun and substance

JOSEF BRAUN

// JOSEF@VUEWEEKLY.COM

The very public slaying of legendary bank robber John Dillinger outside Chicago's Biograph Theatre in 1934 is as much a moment in the history of film as American crime. The poetic unity of the event is the stuff of dreams. In typically flagrant disregard for his own infamy and imminent peril, Dillinger left a jam-packed screening of the gangster flick *Manhattan Melodrama* with two attractive women when the heat closed in. They were not there to make an arrest. The fatal bullet exited just below one of the eyes that had been watching the silver likenesses of Clark Gable and Myrna Loy only moments ago. So the life of John Dillinger ended with the movies, and the movies would soon make a habit of resurrecting him.

*Public Enemies* is the most recent and surely most expensive retelling of Dillinger's legacy, and most of its 133 minutes are as perplexingly lifeless as Dillinger's bullet-strewn body once the ambulance arrived. The material, derived from Bryan Burrough's book of the same name, seems tailor-made for director Michael Mann, yet I'm not sure that any Mann film—and there are contenders—has ever seemed so prosaic, so mechanical and museum-like, so, well, dull. The showdown of masculine



SHOOT 'EM UP >> Johnny Depp doesn't quite work as gangster John Dillinger / Supra

archetypes so boldly rendered in films like *Heat* is here a sort of Hollywood kabuki, stately and un-invested with tension, much less flamboyance.

Questionable choices were made at the executive level. The casting of beautiful and delicate Johnny Depp in a role previously—and marvelously—embodied by the likes of Lawrence Tierney, Ralph Meeker and Warren Oates does neither the often very fine actor nor the film any favours. With Christian Bale playing the FBI's top Dillinger hunter Melvin Purvis and, most especially, Billy Crudup playing FBI director J. Edgar Hoover, there seems to be a conspiracy of pretified historical revisionism that even by Hollywood standards reads as laughable. While Bale gives an especially remote performance here that does very little to endow Purvis with texture, Crudup provides several of the film's finest moments in his small role, using a bare minimum of facial and vocal mannerisms to convey a barely restrained and perverse rage for power. It almost makes you forget that this cutie is supposed to be playing a man that more closely resembled, let's just say it, a troll. Marion Cotillard provides the film's sole source of warmth as Dillinger's devoted girlfriend Billie Frechette, yet what seems ostensibly her showcase scene, where she's tortured by a sadistic and misogynistic cop, is saddled with dialogue that's strictly boilerplate gangster's moll.

It's unclear whether Mann and company are interested in the brutal facts—some of which are present, others ignored, none of which convey new insights—or glamorous myth—the fedoras are so uniformly crisp, the cars so gleam, the

our or fun of even the most vulgar variety in *Public Enemies*. Though he does have a handful of wonderfully delivered one-liners, Depp mostly seems to be enjoying himself relatively little. Dante Spinotti's handheld HD cinematography, with its emphatic fleetingness and the weird oiliness of the imagery when brightly-lit and in motion, is deeply exciting in how it furthers the frontiers of this new technology's visual vocabulary, yet the way it, in collaboration with the costumes and production design, drains all colour from the Great Depression—a potentially timely sociological factor barely registered by the script, incidentally—feels like an empty cliché making the whole film seem like it was reflected on the surface of an ice-cold razor. The action scenes feature impressive sprays of Tommy gun-fire, especially during the nocturnal raid on the Little Bohemia Lodge, yet there's little spatial coherence, and the piling up of identically dressed and bloodied bodies—some of them famous actors in non-cameos—is easy not to care all that much about.

I can imagine how the overriding aesthetic of *Public Enemies* could be regarded as admirable, as lean and cold and maybe kind of Jean-Pierre Melville, if you wanted to go that far. But such a take doesn't account for all the other things the film seems to want to do, like tell an oft-told tale with some new imperative, give us a thrill or speak to our need for outlaws

NOW PLAYING

**PUBLIC ENEMIES**

DIRECTED BY MICHAEL MANN

WRITTEN BY MANN, RONAN BENNETT

STARRING JOHNNY DEPP, CHRISTIAN BALE

★★★★★

**GARNEAU theatre**  
872 - 109 Street - 433-0728

**Whatever Works**  
La nouvelle comédie de Woody Allen

**WHATEVER WORKS**  
NIGHTLY 7:30 & 9:00PM • SAT & SUNDAY MATINEES 2:00PM  
RATED PG COARSE LANGUAGE, VIOLENCE

**LATE NIGHT SERIES**  
EJUF/FAVA PROJECT  
Rutherford Room  
Sutton Place Hotel  
(10235 - 101 Street)  
10:30 PM - 1:00 AM

**JAZZ ARTISTS FEATURED**  
Saturday, June 27  
- Dave Babcock Quartet  
Sunday, June 28  
- Herman Brothers

**MEDIA ARTISTS FEATURED**  
- Vicky De Vries and Christopher Foy

**UPCOMING FAVA EVENTS**

**AMAAS Party**  
Featuring BEAMS & FAVA  
The Hydeaway (10209 100 Ave.)  
Friday, June 28th  
General Admission \$5

**SWEET 16 (16mm Film Class)**  
the Basics of 16mm film in 8 weeks  
July 8-August 26  
Members \$325 (+GST)  
Non-Members \$420 (+GST)

1722-107 STREET EDMONTON  
AB T6A 1K6 • 780 425 1671

**FAVA ICA**

**FAVA**

FILM AND VIDEO ARTS SOCIETY - ALBERTA





**HAPPY HARBOR COMICS**

**CANADA'S BEST COMIC STORE**

**INVITES YOU TO BRING THE SUMMER BLOCKBUSTERS HOME!**



**Movie Prequels & Adaptations, Apparel, Statues, Limited Edition Toys & more!**

**SHOP ONLINE**

[www.HAPPYHARBORCOMICS.com](http://www.HAPPYHARBORCOMICS.com)

**OR VISIT ANY 1 OF OUR 4 LOCATIONS**

**10112-124 ST**  
**10326-81 AVE NW 4039-106 ST**  
**180 MANNING CROSSING**



**HAPPYHARBORCOMICS**

## FILM WEEKLY

FRI, JULY 10, 2009 - THU, JULY 16, 2009

### CHARA THEATRE JASPER

6094 Connaught Dr, Jasper, T80 85J2A749

**TRANSFORMERS: REVENGE OF THE FALLEN** (PG, violence, crude content, not recommended for young children)  
 Daily 1:30, 6:30, 9:20

**ICE AGE: DAWN OF THE DINOSAURS** (G)  
 Daily 1:30, 7:00, 9:20

**HARRY POTTER AND THE HALF BLOOD PRINCE** (PG, violence, frightening scenes)  
 Starts Wed, July 15

### CINEMA IN THE CENTRE

Stanley A. Milner Library Theatre, Sir Winston Churchill Sq

**ALL FEAR EATS THE SOUL** (14A, nudity)  
 Sat, July 11, 1:30; moderated by Elena Del Rio, professor of Film Studies, U of A

### CINEMA IN THE SUBURBS

Whitlamud Crossing, 4271-106 St, T80 496 1822

**ROMEO + JULIET** (STC)  
 Wed, July 15 6:30; Part of the Shakespeare Movie Series

### EDMONTON FILM SOCIETY

Royal Alberta Museum, 102 Ave, T8S 54, T80 439 5284

**HOW TO SUCCEED IN BUSINESS WITHOUT REALLY TRYING** (PG) Mon, July 13: 8:00

### CINEMA CITY MOVIES 12

5074-130 Ave, T80 472 9779

**KAMBAKHIT ISHQ** (Hindi W/E.S.T.) (14A)  
 Fri-Sat 1:05, 4:05, 7:45, 10:45; Sun-Thu 1:05, 4:05, 7:45

**NEW YORK** (Hindi W/E.S.T.) (14A, violence)  
 Fri-Sat 1:10, 4:10, 7:50, 10:40; Sun-Thu 1:10, 4:10, 7:50

**LAND OF THE LOST** (PG, coarse language, crude content)  
 Fri-Sat 1:45, 4:40, 7:10, 9:35, 11:50; Sun-Thu 1:45, 4:40, 7:10, 9:35

**MY LIFE IN RUINS** (PG, sexual content)  
 Fri-Sat 1:15, 4:15, 7:00, 9:20, 11:30; Sun-Thu 1:15, 4:15, 7:00, 9:20

**DRAG ME TO HELL** (14A, not recommended for children, frightening scenes)  
 Fri-Sat 1:55, 4:50, 7:30, 9:55, 12:15; Sun-Thu 1:55, 4:50, 7:30, 9:55

**TERMINATOR SALVATION** (14A)  
 Fri-Sat 1:20, 4:05, 6:55, 9:40, 12:05; Sun-Thu 1:20, 4:05, 6:55, 9:40

**GHOSTS OF GIRLFRIENDS PAST** (PG, language may offend, not recommended for children)  
 Fri-Sat 1:25, 4:10, 6:50, 9:25, 11:40; Sun-Thu 1:25, 4:10, 6:50, 9:25

**X-MEN ORIGINS: WOLVERINE** (14A, violence, not recommended for children)  
 Fri-Sat 1:50, 4:30, 7:15, 9:50, 12:10; Sun-Thu 1:50, 4:30, 7:15, 9:50

**EARTH** (PG)  
 Fri-Sat 1:00, 4:45, 7:20, 9:45, 11:55; Sun-Thu 1:00, 4:45, 7:20, 9:45

**17 AGAIN** (PG, crude content)  
 Daily 1:35, 4:25, 6:45, 9:20

**HANNAH MONTANA: THE MOVIE** (G)  
 Fri-Sat 1:40, 4:35, 7:05, 9:30, 11:45; Sun-Thu 1:40, 4:35, 7:05, 9:30

**MONSTERS VS. ALIENS** (G)  
 Daily 1:30, 4:20, 7:00, 9:15

### CINEXPLEX ODEON NORTH

10200-102 Ave, T80 421 7020

**I LOVE YOU, BETH COOPER** (14A, crude sexual content, language may offend)  
 No passes Daily 1:00, 4:30, 7:05, 9:30

**BRUNO** (18A, nudity, crude sexual content, language may offend)  
 No passes Daily 1:10, 3:15, 5:30, 8:10, 10:45

**ICE AGE: DAWN OF THE DINOSAURS** (G)  
 Fri-Mon 1:20, 3:40, 6:35, 9:00; Tue 1:20, 3:40, 6:35, 8:45; Wed-Thu 1:20, 3:40, 6:35

**ICE AGE: DAWN OF THE DINOSAURS** (G)  
 Digital 3d Daily 12:30, 2:45, 5:10, 7:30, 10:05

**PUBLIC ENEMIES** (14A, violence)  
 Fri-Tue 12:15, 1:00, 3:20, 4:05, 6:30, 7:20, 9:35, 10:20; Wed 4:05, 7:20, 9:00, 10:20; Thu 1:00, 4:05, 7:20, 9:00, 10:20; Star and Strollers Screening: Wed 1:00

**MY SISTER'S KEEPER** (14A)  
 Daily 1:30, 4:00, 6:40, 9:10

**TRANSFORMERS: REVENGE OF THE FALLEN** (PG, violence, crude content, not recommended for young children)  
 Fri-Tue 12:20, 12:50, 2:15, 3:45, 4:25, 6:15, 7:10, 7:40, 9:45, 10:40; Wed-Thu 11:50, 12:50, 3:20, 4:25, 6:45, 7:40, 10:15

**YEAR ONE** (14A, crude content)  
 Fri-Tue 1:50, 7:50

**THE PROPOSAL** (PG, coarse language)  
 Daily 1:40, 4:10, 6:50, 9:20

**THE TAKING OF PELHAM 123** (14A, violence, coarse language)  
 Fri-Tue 4:40, 10:10

**THE HANGOVER** (18A, language may offend, nudity, crude content)  
 Daily 12:40, 3:00, 5:20, 8:00, 10:35

**UP IN DISNEY DIGITAL 3D** (G)  
 Digital 3d Daily 12:10, 2:30, 4:50, 7:15, 9:40

**HARRY POTTER AND THE HALF BLOOD PRINCE**

**ICE AGE: DAWN OF THE DINOSAURS** (G)  
 Midnight, No passes Tue 12:01; Wed-Thu 11:40, 12:00, 12:45, 3:00, 3:30, 4:20, 6:30, 7:00, 7:50, 10:00, 10:30

### CINEXPLEX ODEON SOUTH

10200-102 Ave, T80 421 7020

**I LOVE YOU, BETH COOPER** (14A, crude sexual content, language may offend)  
 No passes Fri-Tue 1:00, 3:50, 6:35, 9:25; Wed-Thu 1:00, 4:00, 6:35, 9:25

**BRUNO** (18A, nudity, crude sexual content, language may offend)  
 No passes Fri-Mon 11:30, 12:30, 2:00, 3:00, 4:30, 5:30, 7:15, 8:30, 9:50, 10:30; Tue 11:30, 12:30, 2:00, 3:00, 4:30, 5:30, 7:15, 8:30, 9:50, 10:30; Wed-Thu 11:35, 12:45, 2:00, 3:30, 4:30, 5:30, 7:15, 7:50, 9:40, 10:40

**ICE AGE: DAWN OF THE DINOSAURS** (G)  
 Digital 3d Fri-Tue 11:45, 12:15, 2:15, 2:45, 4:45, 5:15, 7:25, 7:50, 10:10, 10:35; Wed-Thu 11:45, 12:15, 2:15, 2:45, 4:45, 5:15, 7:25, 7:45, 10:10, 10:35

**PUBLIC ENEMIES** (14A, violence)  
 Fri-Tue 11:50, 12:20, 3:15, 3:45, 6:45, 7:40, 10:15, 10:50; Wed 11:50, 3:15, 6:40, 10:00; Thu 4:10, 7:20, 10:40; Star and Strollers Screening: Thu 1:00

**MY SISTER'S KEEPER** (14A)  
 Daily 12:40, 3:10, 6:50, 9:30

**TRANSFORMERS: REVENGE OF THE FALLEN** (PG, violence, crude content, not recommended for young children)  
 Fri-Tue 11:20, 12:00, 12:25, 2:50, 3:30, 3:55, 6:30, 7:00, 7:30, 10:00, 10:30, 11:00; Wed 11:20, 12:20, 2:50, 3:50, 6:30, 7:15, 10:00, 10:35; Thu 11:20, 12:20, 2:50, 3:50, 6:30, 7:10, 10:00, 10:35

**YEAR ONE** (14A, crude content)  
 Fri-Tue 1:20, 7:10

**THE PROPOSAL** (PG, coarse language)  
 Fri, Sun-Tue 1:10, 4:20, 7:20, 10:20; Sat 12:35, 4:20, 7:20, 10:20; Wed-Thu 1:10, 4:20, 7:20, 10:30

**THE TAKING OF PELHAM 123** (14A, violence, coarse language)  
 Fri-Tue 4:30, 9:45

**THE HANGOVER** (18A, language may offend, nudity, crude content)  
 Fri-Tue 1:15, 3:40, 7:45, 10:45; Wed-Thu 1:15, 3:40, 7:40, 10:45

**UP IN DISNEY DIGITAL 3D** (G)  
 Digital 3d Fri-Tue 12:50, 3:30, 6:45, 9:20; Wed-Thu 12:50, 3:25, 6:45, 9:20

**STAR TREK** (PG, violence)  
 Fri, Sun-Wed 11:40, 3:20, 6:40, 10:25; Sat 3:20, 6:40, 10:25; Thu 11:40, 3:20, 10:25

**METROPOLITAN OPERA: THE MAGIC FLUTE** (Classification not available)  
 Sat 11:00

**HARRY POTTER AND THE HALF BLOOD PRINCE** (PG, violence, frightening scenes)  
 Midnight, No passes Tue 12:00; Wed-Thu 11:30, 12:00, 12:30, 3:00, 3:45, 4:25, 7:00, 7:30, 8:00, 10:30, 11:00

### CITY CENTRE 9

10200-102 Ave, T80 421 7020

**PUBLIC ENEMIES** (14A, violence)  
 Dolby Stereo Digital, No passes, Stadium seating Fri-Mon 12:00, 3:15, 6:30, 9:45; Tue 12:00, 3:15, 6:30, 9:40; Wed-Thu 12:10, 3:20, 6:45, 10:15

**BRUNO** (18A, nudity, crude sexual content, language may offend)  
 Stadium seating, Dolby Stereo Digital, No passes Fri-Mon 12:40, 3:40, 6:40, 9:30; Tue 12:40, 3:40, 6:40, 9:00; Wed-Thu 1:30, 4:10, 6:50, 9:20

**ICE AGE: DAWN OF THE DINOSAURS** (G)  
 Digital 3d, No passes Fri-Mon 11:5, 4:15, 7:00, 10:00; Tue 11:5, 4:15, 7:00, 9:25, 11:55; Wed-Thu 12:40, 4:15, 7:10, 10:00

**THE HANGOVER** (18A, language may offend, nudity, crude content)  
 Stadium seating, Dolby Stereo Digital Fri-Mon 1:00, 4:30, 7:20, 10:10; Tue 1:00, 4:30, 7:05, 9:35, 12:10; Wed-Thu 1:00, 4:30, 7:20, 9:50

**MY SISTER'S KEEPER** (14A)  
 No passes, Stadium seating, DTS Digital Fri-Mon 12:10, 3:00, 7:30, 10:15; Tue 12:10, 3:00, 6:15, 9:05, 11:45

**THE PROPOSAL** (PG, coarse language)  
 Stadium seating, Dolby Stereo Digital Fri-Mon 12:45, 3:30, 7:10, 9:50; Tue 12:45, 3:30, 6:45, 9:25, 11:40; Wed-Thu 12:45, 3:40, 6:30, 9:15

**I LOVE YOU, BETH COOPER** (14A, crude sexual content, language may offend)  
 DTS Digital, Stadium seating, Digital 3d Fri-Mon 12:50, 3:50, 6:50, 9:40; Tue 12:50, 3:50, 6:50, 9:20, 11:50; Wed-Thu 12:5, 3:50, 6:40, 9:30

**TRANSFORMERS: REVENGE OF THE FALLEN** (PG, violence, crude content, not recommended for young children)  
 Stadium Seating, Dolby Stereo Digital Fri-Sun 12:15, 12:30, 3:45, 4:00, 7:15, 7:30, 10:40; Mon 12:15, 12:30, 3:45, 4:00, 7:15, 10:40; Tue 12:15, 12:30, 3:45, 4:00, 7:30, 10:40; Wed-Thu 12:15, 3:45, 7:15, 10:45

**HARRY POTTER AND THE HALF BLOOD PRINCE** (PG, violence, frightening scenes)  
 Midnight, No passes, stadium seating Tue 12:01; On a Screen: Wed-Thu 12:00, 12:30, 3:30, 4:00, 7:00, 7:30, 10:30

**CLAREVIEW 10**

4271-129 Ave, T80 472 7600

**THE HANGOVER** (18A, language may offend, nudity, crude content)  
 Digital Presentation Fri-Tue 1:50, 4:40, 7:20, 10:00; Wed-Thu 1:50, 4:40, 7:20, 10:05

**THE PROPOSAL** (PG, coarse language)  
 Fri-Tue 1:00, 4:00, 6:55, 9:40; Wed-Thu 1:10, 4:00, 6:55, 9:40

**TRANSFORMERS: REVENGE OF THE FALLEN** (PG, violence, crude content, not recommended for young children)  
 Fri-Tue 12:00, 12:30, 3:15, 4:30, 6:35, 8:30, 9:55; Wed-Thu 12:00, 3:15, 6:35, 9:55

**MY SISTER'S KEEPER** (14A)

Fr-Tue 1:30, 4:20, 7:10, 9:45

**ICE AGE: DAWN OF THE DINOSAURS** (G)  
 Fri-Tue 1:10, 3:40, 6:30, 9:00; Digital 3d Daily 1:10, 4:35, 7:00, 9:20

**PUBLIC ENEMIES** (14A, violence)  
 Daily 12:15, 3:30, 6:45, 9:50

**BRUNO** (18A, nudity, crude sexual content, language may offend)  
 No passes Daily 12:20, 2:30, 4:50, 7:15, 9:35

**I LOVE YOU, BETH COOPER** (14A, crude sexual content, language may offend)  
 Daily 1:20, 4:10, 6:50, 9:30

**HARRY POTTER AND THE HALF BLOOD PRINCE** (PG, violence, frightening scenes)  
 No passes, Midnight Tue 12:01; Wed-Thu 11:50, 1:00, 3:15, 4:30, 6:40, 8:00, 10:00

### DUGGAN CINEMA - CAMROSE

6601-48 Ave, Camrose, T80 608 2144

**BRUNO** (18A, nudity, crude sexual content, language may offend)  
 Daily 7:20 9:20; Sat, Sun, Tue, Thu 2:20

**ICE AGE DAWN OF THE DINOSAURS** (G)  
 Daily 7:00 9:00; Sat, Sun, Tue, Thu 2:00

**TRANSFORMERS REVENGE OF THE FALLEN** (PG, violence, crude content, not recommended for young children)  
 Daily 7:30; Sat, Sun, Tue, Thu 2:45

**PUBLIC ENEMIES** (14A, violence)  
 Fri-Tue 6:55, 9:25; Sat, Sun, Tue 1:55

**THE PROPOSAL** (PG, coarse language)  
 Daily 7:05 9:25; Sat, Sun, Tue, Thu 2:05

**HARRY POTTER AND THE HALF BLOOD PRINCE** (PG, violence, frightening scenes)  
 Starts Wed July 15 6:40, 9:30; Movies For Mommies: Thu, July 16: 1:00

### GALAXY - SHERWOOD PARK

2020 Sherwood Drive, T80 416 0150

**BRUNO** (18A, nudity, crude sexual content, language may offend)  
 No passes Daily 12:15, 2:30, 4:40, 7:45, 10:30

**ICE AGE: DAWN OF THE DINOSAURS** (G)  
 Daily 11:45, 2:20, 4:45, 7:15, 9:35

**PUBLIC ENEMIES** (14A, violence)  
 Daily 12:20, 3:20, 6:40, 10:05

**MY SISTER'S KEEPER** (14A)  
 Daily 12:30, 4:20, 7:20, 10:00

**TRANSFORMERS: REVENGE OF THE FALLEN** (PG, violence, crude content, not recommended for young children)  
 Fri-Tue 12:00, 1:00, 3:30, 5:00, 7:00, 9:00, 10:15; Wed-Thu 1:00, 5:00, 7:00, 9:00, 10:15

**YEAR ONE** (14A, crude content)  
 Fri-Tue 6:30, 9:10

**THE PROPOSAL** (PG, coarse language)  
 Daily 1:15, 4:10, 7:10, 9:50

**THE HANGOVER** (18A, language may offend, nudity, crude content)  
 Daily 1:45, 4:30, 7:30, 10:20

**UP** (G)  
 Fri-Tue 12:45, 3:45, 6:50, 9:15; Wed-Thu 12:45, 3:45

**NIGHT AT THE MUSEUM: BATTLE OF THE SMITHSONIAN** (PG)  
 Fri-Tue 1:30, 4:00

**HARRY POTTER AND THE HALF BLOOD PRINCE** (PG, violence, frightening scenes)  
 No passes Wed-Thu 11:30, 12:30, 3:00, 3:50, 6:45, 7:20, 10:10, 10:45

### GRANDIN THEATRE

Grandin Mall, Sir Winston Churchill Ave, St. Albert, T80 458 1822

**PUBLIC ENEMIES** (14A)  
 Daily 1:45 4:20 6:50 9:30

**THE PROPOSAL** (PG, coarse language)  
 Daily 1:30 3:30 5:30 7:30 9:35

**BRUNO** (18A, nudity, crude sexual content, frightening scenes)  
 No passes Daily 12:55 2:30 4:15 6:00 7:55 9:40

**HARRY POTTER AND THE HALF BLOOD PRINCE** (PG, violence, frightening scenes)  
 Wed, July 15: Thu, July 16 12:40 3:35 6:30 9:20

**ICE AGE DAWN OF THE DINOSAURS** (G)  
 Daily 1:00 3:00 5:00 7:00 8:55

**TRANSFORMERS: REVENGE OF THE FALLEN** (PG, violence, crude content, not recommended for young children)  
 Fri-Tue 12:40 3:45 6:30 9:25; Wed-Thu 1:05 3:50 6:40 9:25

### LEDUC CINEMAS

Leduc, T80 352 3322

**ICE AGE: DAWN OF THE DINOSAURS** (G)  
 Daily 1:05, 3:25, 7:05, 9:25

**THE PROPOSAL** (PG, coarse language)  
 Daily 12:55, 3:20, 6:55, 9:20

**TRANSFORMERS: REVENGE OF THE FALLEN** (PG, violence, crude content, not recommended for young children)  
 Daily 12:45, 3:45, 6:45, 9:45

**PUBLIC ENEMIES** (14A, violence)  
 Daily 1:00, 3:40, 7:00, 9:40

**HARRY POTTER AND THE HALF-BLOOD PRINCE** (PG, violence, frightening scenes)  
 Midnight Show: July 14; July 15: Daily 12:40, 3:40, 6:40, 9:45

### PARKLAND CINEMA 7

130 Century Crossing, Spruce Grove, T80 972 2332; Serving Spruce Grove, Stearns Plains, Parkland County

**HARRY POTTER AND THE HALF BLOOD PRINCE** (PG, violence, frightening scenes)  
 Wed, July 15 6:30, 9:20; Thu, July 16: 12:30pm, 3:20, 6:30, 9:20

**BRUNO**



# Everybody loves Manny

The latest *Ice Age* is a sitcom for the big screen

DAVID HERRY

DAVID HERRY

If *Ice Age* is the esoteric, artistic genius of the computer animation world and Dreamworks the bottom-line-minded executive, Fox is the network television writer. Where the first is looking for art in its children's entertainment and the second for product tie-ins and franchises, Fox seems content to plug out reliable if not exactly inspiring features, the overwhelming mood one of familiarity, like a canned-laugh, three-camera sitcom.

It's more than just the headlining presence of Ray Romano—returning as the neurotic woolly mammoth Manny—that suggests bland, one-linery mediocre times in *Ice Age: Dawn of the Dinosaurs*. There's also the duelling themes of family and the oddly paradoxical fact that



CANNED CRITTERS >> *Ice Age* was animated before a live studio audience // Supplied

family tends to kill the male spirit. (Seriously, ever notice how often sitcoms employ the wife as a nagging/sarcastic voice of responsibility while simultaneously keeping the nuclear family unit as their primary cast of characters? Ever wonder

why people tend to plow ahead through loveless marriages where all they do is bicker and wonder about what could be? But I'm digressing.) Here, that tension is embodied by the ragtag herd's quest for their lost friend, slovenly sloth Sid (John

Leguizamo), on the one hand, and the yearnings of sabertooth cat Diego (Dennis Leary) for independence and the thrill of the hunt on the other (as well as the interlude involving the similarly sabertoothed Scrat, who must decide between his beloved acorn and a foxy newcomer). It will all get resolved in a very happy, friends-stick-together kind of way, naturally—and, of course, the scenario has been rehashed so many times that it's basically innocuous, more narrative convention than revealing of some conflicted intent on the creative team's part, but that's sort of the point, here: they could have basically ripped this movie off from a rejected network pilot.

That's further evidenced by the humour, which isn't really bad so much as tired, mostly travelling over territory so well-worn it might as well be considered an expressway to easy laughs. I'm not going to complain about animated slapstick—that could lead to throwing out the *Looney Tunes*, after all, though there's nothing quite so inspired here, as much as it's re-

lied on—but it's just sort of off-putting to hear a joke about therapists, say, in a movie that's ostensibly set thousands of years ago. The directors, here, aren't actually interested in creating their own world, this is just situation comedy where the situation is funny animals and dinosaurs.

It's not contemptible—Simon Pegg has some fun as the unhinged weasel/wacky next-door-neighbour Buck, who leads them on their journey to find Sid, and the Scrat stuff is cute enough, I guess—it's just so bland it hardly seems worthwhile. Number one at the box office, though, so I guess people don't mind their sitcoms on the big screen (with an extra \$3 for 3-D glasses). **V**

## NOW PLAYING

ICE AGE: DAWN OF THE DINOSAURS

DIRECTED BY CARLOS SALDANHA

MIKE THURMEIER

WRITTEN BY MICHAEL BERG, MIKE PEGG

PETER ACKERMAN, YOHJI BRENNER

STARRING RAY ROMANO, SIMON PEGG

★ ★ ★ ★ ★

## DVD >> ITALIAN HORROR

# L'orrore!

Italian films offer murder, mayhem, castles and dubbing

Visiting the local video store with a fresh hankering for horror, I discovered a number of recent DVD releases showcasing a subgenre I've previously neglected to dig very deeply into: the Italian horror films of the 1960s and '70s. These inevitably leads to a lot of castles, a lot of Barbara Steele and a lot of lousy dubbing. I'm fine with the first of these attributes, positively delighted about the second, but not so big on the third. Lousy or excessive dubbing, has always had a numbing effect on me, washing whole movies with a layer of technical artifice and incongruity that keeps me from investing as fully as I'd like to. I'm not sure if any of the films below helped to cure that entirely, but watching people get whipped, dissected, bitten and burned alive does go some way toward distracting one from such nagging annoyances.

When listing the commonalities between the bulk of Italian horror films, I should also add alternate titles, of which there are usually a good half-dozen for every film. I'll try to stick to the ones most commonly used. Previously available only on an ultracrappy disc, *Nightmare Castle* (aka *The Faceless Monster*, aka *Lovers Beyond the Tomb* or *Amanti d'oltretomba*), has been restored and newly released by Severin. Deliciously perverse and intriguingly ambiguous, its narrative of infidelity, bad science and cursed legacies proves richer than its recycling of gothic tropes might imply. There are two central locations, the castle of the title and its adjoining greenhouse, the first being a place of decrepitude and rot while the second is fecund and sensuous. It's in the greenhouse that Lady Muriel Arrowsmith (Steele) trysts with her stable hand David (Rik Battaglia). But it's in the castle dungeon that the lovers, chained to the wall, are forced to endure the torments of Muriel's scientist husband, Dr. Stephen Arrowsmith (Paul Muller). Echoes of *Lady Chatterley's Lover* abound, but eroticism or class transcendence is swiftly squandered

in the name of jealousy, sadism and greed.

Having disposed of his wife, Stephen can only inherit Muriel's fortune by marrying her mentally ill sister Jenny (again, Steele), whom he takes in and begins to model after Muriel with a hint of the necrophiliac drive of *Vertigo*'s Scotty. Jenny takes to the game so well that she begins dreaming of meeting a lover in the greenhouse, and uncovering the truth about her sister's demise. As directed by Mario Caiano and scored by a young Ennio Morricone, *Nightmare Castle* is pleasingly thick with monochromatic



**Searching out Italian horror inevitably leads to a lot of castles, a lot of Barbara Steele and a lot of lousy dubbing. I'm fine with the first of these attributes, positively delighted about the second, but not so big on the third.**

gloom and doom and benefits tremendously from Steele's effortlessness with swinging from positions of power to unease and terror. Those huge eyes hold so much.

Unfortunately, neither Steele's talent nor her strange beauty are able to help *She-Beast* (aka *Revenge of the Blood Beast*, aka *Satan's Sister* or *La Sorella di Satana*), now available from Dark Sky Films. Written and directed by British filmmaker Michael Reeves, it starts promisingly, with a riveting expository prologue about a community gathering to torture and kill a witch—clearly echoing the prologue of what perhaps remains Steele's greatest achievement, Mario Bava's legendary *Black Sunday* (aka *The Mask of Satan* or *La Maschera del demonio*). It then quickly succumbs to a wildly uneven contemporary tale of British tourists on holiday in Transylvania, a place where nearly all the locals are impoverished inbred dolts and staunch communists, spouting lines like "Privacy breeds conspiracy!" and "I have petitioned the government for new wallpaper." The main problem here is really just

that *She-Beast* can't quite decide if its horror or comedy, though anyone watching can clearly determine that it should have opted for the former—the high-speed, Keystone Cops gags are woefully limp.

A far better investment in Central European vampire lore arrives in the shape of *Legend of Blood Castle* (aka *The Female Butcher*, aka *Bloody Ceremony* or *Ceremonia Sangienta*), slyly directed by Spanish veteran Jorge Grau and now out on a new disc from MYA. No Barbara Steele this time around, but instead we get Lucia Bosé, who some of you might recognize from *Death of a Cyclist*, which was

reviewed in this column last year when Criterion released their special edition. In a sense, *Blood Castle* is a story of marital renewal, albeit of a sinister and myopic sort. In this heavily extrapolated retelling of the story of Elizabeth Bathory, Bosé plays the Countess with surprising texture and sympathy, despairing for the aging of her flesh while her husband only gets excited by watching his falcons rip apart their prey, and by the unfulfilled possibility of sex with peasant girls. When he dies and returns as a vampire, the couple discovers a new kind of partnership in which he finds pretty virgins to kill and drains their blood for the Countess to bathe in, an ostensible formula for rejuvenation that Grau does little to make seem like more than a delusional effort. The real Bathory was said to have been responsible for over 600 deaths before being sealed up behind a brick wall for the rest of her life. Bosé doesn't get quite that far, but her reign of terror is still pretty impressive, thanks especially to Grau's graceful camera work, hampered only by some pretty clumsy editing and a few rather dated looking zooms. **V**



ONE OF THE MOST IMPORTANT FILMS OF THE YEAR

A vital, visually stylish piece of filmmaking that is as informative as it is absorbing, intriguing and at times, heartbreaking

"SEE IT. BRING YOUR KIDS IF YOU HAVE THEM. BRING SOMEONE ELSE'S IF YOU DON'T."

The sheer scale of the movie is mind-blowing. It's the documentary equivalent of 'The Matrix.'"

-David Edelstein, NEW YORK MAGAZINE

"BRACING, COMPASSIONATE, WITTY AND COMPELLING."

-Mary Pols, TIME

# FOOD, INC.

A ROBERT KENNER FILM



YOU'LL NEVER LOOK AT DINNER THE SAME WAY AGAIN

STARTS FRIDAY, JULY 17TH!

GARNEAU  
8712 - 109 Street - 433-0728



# MUSIC

MUSIC

46

Parlovr

47

Said the Whale

48

On the Record

Onlineatvueweekly.com

New Sounds online

More album reviews online, Monday to Friday

PREVIEW // HAPPY

## In a Happy place

Sherry-Lee Wisor bares all in her music



HONESTY IS THE BEST POLICY >> Sherry-Lee Wisor reveals herself in her songs // Eden Munro

EDEN MUNRO  
// EDEN@VUEWEEKLY.COM

There's an ease with which Sherry-Lee Wisor and Robin Hunter interact as they discuss the next song. Set up to play live in *Vue Weekly's* studio, Wisor and Hunter are running through a few of the tunes off of *Kiss. Bang.*, the debut EP from *Happy*, along with a couple of extras that didn't find a place on the first release.

At the moment they've just abandoned a performance a few bars in, the two of them conferring over how it should begin. Hunter offers his opinion, Wisor thanks him and kicks the song off again, this time starting it on her own. Hunter watches and waits, then joins in at what seems like nothing less than the perfect moment.

Given the immediately apparent musical connection—not to mention the fact that both Wisor and Hunter have been fixtures in Edmonton's music scene for many years—it would be easy to assume that these two players have developed their chemistry over a lengthy period, but the truth is that they only had their first rehearsal together in November 2007. Since that time, though, Hunter has been playing with Wisor in *Happy* and another

project, Sherry-Lee & her Handsome Fellas, giving the two of them plenty of opportunities to gel.

"Robin has been just a constant presence for me musically because of the fact that he's in both bands, and I just love his aesthetic very much, I love the way he plays guitar," Wisor admits readily. "We've been lucky enough to work together so much that he just knows what to do, he knows what I write and he knows my tricks."

Those are the sorts of claims that are often made but difficult to truly understand if you're outside of the creative process. But watching and, more importantly, listening to Wisor and Hunter, it makes complete sense as they unfold the songs, Wisor leading the way with her strumming and Hunter weaving his accompaniment through the song's form with just the right amount of heft.

The two of them recently returned from a tour of Italy where they played as a trio and Hunter credits some of their chemistry to that experience.

"We did the Italy tour and it kind of solidified that thing," he explains. "We were working as a trio with another guy named Keith Rose, a bass player, so it was good training for these kind of situations."



A HAPPY DUO >> Sherry-Lee Wisor and Robin Hunter of Happy perform live in *Vue Weekly's* studio // Eden Munro

As impressive as it is to hear the musical interaction between Wisor and Hunter, *Happy*—rounded out by Graham Guest on bass and keys and Al Pickard on drums—will be undergoing a change soon when Hunter packs up and makes a move to Vancouver. Wisor is quick to note that she has no intentions of giving up on making music with him, though—Ayla Brook and Fat Dave Johnston will be on rotation in *Happy*, while Wisor will take advantage of Hunter's new west coast digs to venture out from Edmonton and play with a group that Hunter will put together out there. (She says she'll be doing the same thing with Rose in Italy and another player she knows in New York City, as well.)

"It's so much cheaper [to fly out alone] and it's more fun to play the songs with a fresh group of people," she suggests. "They interpret it differently and all of a sudden it's a new thing, and I really love that kind of variety."

In the meantime, Hunter will be on hand to celebrate the EP's release. Wisor makes a point of emphasizing her sentiment that Hunter had a huge role in shaping the release—and it's very true that his guitar playing gives the record some fantastic shadings—but Hunter himself suggests that producer

Stew Kirkwood also played a defining role in the creative process.

"[Kirkwood] has all kinds of interesting keyboards and amplifiers, so Graham Guest who played a lot of keyboards and some bass on this record had the chance to stretch out a little more and play piano, play B3 Hammond organ, so it really just filled out the sound that much more."

"The same with the drummer, Al, too—Stew's got a whole bunch of drums there," Hunter continues. "He had all kinds of snare drums and it would be like, 'OK, let's try this one, OK, what does that sound like? Try this one.' It was kind of neat to just fool around like that."

"It's great," agrees Wisor. "Especially if you don't mind doing some arrangements on the fly—interesting things can happen."

But *Happy* is about much more than just the sounds—if the musicians are the blood that flows through the band, then it's Wisor's songs that are the heart of the group. The words and music are well-suited to the band's name at times, but at others they stand in stark contrast, contradictory and painfully revealing.

"It can be pretty sombre," Wisor agrees. "I like to juxtapose ideas and you'll find

that often the most depressing part of the song will have the happiest, most melodic line. I don't know how I could capsule that in terms of a philosophy, but I guess it probably covers pretty much my whole life. It's pretty organic the way it comes out. Some of the songs are from way, way back ... but a few of them—'Like Quicksand' and 'Just Some Thoughts from the Grey' and 'Fishin'' are from after my divorce and cover a lot of the stuff that was kind of going on internally at the end of the relationship, coming to grips and moving on. I don't know what I would write about if I didn't have heartache and strife in my life."

"I've had very extreme experiences in my life and I know that that's where my music comes from," she continues. "I know that's where the words come from on a very basic level, but just being able to go to a place on stage where I'm in that part of my gut that it comes from, that's all from kind of having everything on the line at one point or another and realizing that in the end nothing really matters, so why hold back?"

SAT, JUL 11 (7:30 PM)  
HAPPY  
WITH ANDREW PAHL, LOTUS  
HAVEN SOCIAL CLUB, \$10



# Pawn Shop

10551-82 Avenue {Upstairs!}  
780-432-5058

**SATURDAY JULY 11**

**BLACK DEVIL DOLL**

Tickets \$12 (includes cover for after party)  
Advanced tickets available at The Lobby DVD Shop on Whyte 103.5 W  
Edmonton, Alberta

**CANADIAN PREMIER SCREENING**

**DOORS 7PM SHOW 8PM**

**Friday July 17th**

DJs Blue Jay and Travis D spin your favourite indie rock, Brit pop, new wave, soul, disco, and more for your dancing pleasure.

**Pawn Shop**

**tom fun orchestra**

united steel workers of montreal

**July 22**

**PAWN SHOP**

**UPCOMING**

**JULY 9**  
**ARMCHAIR CYNICS**  
**RUN THE RED LIGHT**

**JULY 10**  
**SAID THE WHALE**  
**VIKING FELL**

**JULY 11**  
**BLACK DEVIL DOLL**  
**SCREENING PARTY!**  
**SHOW AT 8PM**

**JULY 16**  
**LUMINOX**  
**FIRST AID KIT / KRITIKOS**

**JULY 17**  
**MOD CLUB EDMONTON**

**JULY 22**  
**TOM FUN ORCHESTRA**  
**& THE UNITED STEEL WORKERS OF MTL**

**JULY 24**  
**FEAR OF CITY**  
**JEZIBELLE / DAM I AM**

**ANTI CLUB**

SONIC PRESENTS

**PAWN SHOP**

# MUSIC WEEKLY

FOR YOUR FREE LISTINGS TO 780.432.2889  
OR EMAIL LISTINGS@VUEWEEKLY.COM  
DEADLINE: FRIDAY AT 3PM

**THURSDAY**

**ATLANTIC TRAP AND GILL** Jason Greeley

**AXIS CAFE** Carrie Hryniw

**BLUE CHAIR CAFE** Rockin' with Ronnie After Work hosted by Ron Rault every Thu and Fri 4-6pm

**BLUES ON WHYTE** Scott Holt

**BRDCK BAR** Rock Plaza Central, Brdck Peninsula 9pm-1:30 (door)

**CHRISTOPHER'S** Open stage hosted by Alberta Crude; 6-10pm

**COAST-TO-COAST-PUB** Open mic every Thursday night with host Yak Dollaz

**COMMONWEALTH STADIUM** Kenny Chesney, Taylor Swift; 6:30pm

**CROWN PUB** Bass Head Thursday: Drum and Bass, Dub Step, Hip Hop, Break beats; 9pm

**DRUID** Guitar heroes

**DUSTER'S** Thursday open jam hosted by The Assassins of youth (blues/rock); 9pm; no cover

**DVB** Open mic Thursdays

**ENCORE CLUB** Industry Music and Networking Night; 10pm

**HAVEN SOCIAL CLUB** Open jam 6:30pm; The Good Lovelies, 8pm, \$10 at TDK on the Square

**HULBERT'S** Wool On Wolves; 8pm, \$10 (door)

**JAMMERS** Thursday open jam; 7-10pm

**LIB'S** Open jam with Kira Skorczyk; 9pm

**LIVE WIRE BAR** Open Stage Thursdays with Gary Thomas

**NORTH GLENORA HALL** Jam 8pm-11pm

**PAWN SHOP** Armchair Cynics, Run the Red Light (formerly Retrograde), The

**RED PIANO BAR** Hottest dueling piano show featuring the Red Piano Players; 8pm-1am

**RIVER CREE** The Venue

**SECOND CUP** Varsons Live music every Thursday night between 7pm and 9pm

**WILD WEST SALOON** Shila Marie

**DJs**

**BILLY BOB'S LOUNGE** Escapack Entertainment

**BLACK DOG FREEHOUSE** Jam Rock Thursdays 8pm-11pm

**BUDDY'S DJ** Bobby Beats; 9pm; no cover before 10pm; Slawana Millionaire Wet Underwear Contest

**FILTHY MCNASTY'S** Punk Rock Bingo with DJ S.W.A.G.

**FLUID LOUNGE** Girls Night out

**FUNKY BUDDHA-Whyte Ave** Requests with DJ Damian

**GAS PUMP** Ladies Nite: Top 40/dance with DJ Christian

**GINGUR SKY** Urban Substance Thursdays

**HALO** Thursdays Fo Sho: with Allout DJs DJ Degree, Junior Brown

**KAS BAR** Urban House: with DJ Mark Stevens; 9pm

**LEVEL 2 LOUNGE** Dish Thursdays: funky house/techno with DJ C.J. Carter

**NEW CITY SUBURBS** 9:30pm followed by electro/rock Therapy with Dervish Nazz

**ON THE ROCKS** Retro to New: classic rock, R&B, urban and dance with DJ Mikee; 9pm-1am; no cover

**PLANET INDIGO-St Albert** Hit R Thursdays: breaka, electro house spun with PI residents

**RENDEZVOUS** Metal Thursday with org766

**STARLITE ROOM** Music 1st and 2nd Floor: Happy Cows, Backstreet, Keshi, Anika, Sina, and 7pm-11pm

**STOLLIS** Dancehall/hip hop with DJ Footnotes hosted by Elle Dury; 10pm-1am; no cover

**TEMPLE** Surely Temple Thursdays with DJ Tron, DCD, Optimax Prime, Miyuru Fernando; 9pm (door); \$5 (cover)

**FRIDAY**

**ARTERY** Kevin Cook and Ben Sures and their orchestras; 7:30pm (door), 8pm (show); \$10 (door), \$15 (show)

**ATLANTIC TRAP AND GILL** Jason Greeley

**AXIS CAFE** Mye Sharratt

**BEER HUNTER-St Albert** Get Bent

**BLUE CHAIR CAFE** Rockin' with Ronnie After Work hosted by Ron Rault every Thu and Fri 4-6pm

**BLUE CHAIR CAFE** Thea Newman

**BLUES ON WHYTE** Scott Holt

**BRDCK BAR** Michael James Band, Brandon Paris Band (Vancouver), Recent Events of Tomorrow; 9pm; \$10 (door)

**CARROT** Live music Fridays: Carla Rugg (singer-songwriter); all ages; 7:30-9:30pm; \$5 (door)

**CASINO EDMONTON** Catalyst

**CASINO YELLOWHEAD** Souled Out

**COAST-TO-COAST** Open mic every Thursday night with host Yak Dollaz

**DEVANEY'S** Mr. Lucky (blues/roots); 9pm-1am; no cover

**DVB** Tavern Live music every 7pm-11pm

**EDMONTON EVENT CENTRE** Nazareth; 8pm, no minors, \$43.95 at TicketMaster

**FRESH START CAFE** Live music Fridays: The Moving Stars (soft rock); 6-9pm; \$5

**HAVEN SOCIAL CLUB** Aurelia (roots reggae, debut CD Tour), Brant, Bannister, Scott, Cook; 8:30pm (door); \$10

**HULBERT'S** Brenna MacQuarrie; 8pm; \$10 (door)

**IRISH CLUB** Jam session; 8pm, no cover

**IVORY CLUB** Duelling piano show with Les, Dave, Tiff, and 7pm-11pm

**JETREYS** Dubs Dominated (Jazz); 8pm

**JEKYLL AND HYDE** Bob Barry Friday: Headwind (classic pop/rock); 9pm; no cover

**LEVA CAPPUCCINO BAR** Live music every Fri: Cally Fisher (listening party); 7-11pm

**NEW CITY LIKWID LOUNGE** The Summer Set: The Love Connection; 8pm

**NEW CITY SUBURBS** I Love '80s is back with Blue Jay and Nazz Nomad; no minors; 9pm (door)

**ON THE ROCKS** Mustard Smile and 11pm

**180 DEGREES** Sexy Friday night every Friday

**PARKLAND GRILL** Allan-Lee Ropchan and the Blues Busters

**PAWN SHOP** Needles to Vinyl, Viking Fell, Said the Whale, The Zolas; 8pm; free before 10pm

**PEMBINA RIVER NIGHTS** FESTIVAL Doug Andrew and the Circus in Flames, Chris Carmichael, Ridley Bent, Mike Lynch, Joe Nolan, Joe Nolan, Gunshy, Buckler; festival starts at 4:30pm; \$100 (2-day pass, incl camping Fri and Sat night)/\$50 (1-day pass, incl single night camping)/free (child 14 and under); www.asmallshieldmusic.ca; Festival runs July 10-11

**RED PIANO BAR** Hottest dueling piano show featuring the Red Piano Players; 8pm-1am

**RIVER CREE RESORT-LIVE** Lounge Thunderstruck (AC/DC); 10pm-1am

**SOBEYS** New Urban Sounds: Don Berner No (Jazz)

**STARLITE ROOM** Bison (Baptized in Beer Tour), Lazarus A.D. Bam Burner; 8pm (door)

**STEEPS** Old Glenora Live Music Fridays. 8.30-10.30pm

**TOM GOODCHILD'S MOOSE**

**FACTORY RESTAURANT** Hot Jazz Fridays: featuring Brett Miles and his trio

**URBAN LOUNGE** Six Gun (CD release party), The Order of Chaos, Skopas, Muskatonie; 8pm

**WILD WEST SALOON** Mane

**WHISTLESTOP** Slowburn; 9:30pm-1:30am

**DJs**

**AZUCAR PICANTE** Every Fri: DJ Fajita and DJ Fajita's son

**BANK ULTRA LOUNGE** Connected Fridays; 9.17 The Source, 9.17 The Source, 9.17 The Source, 9.17 The Source

**BAR-B-BAR DJ** James, no cover

**BAR WILD** Bar Wild Fridays

**BLACK DOG FREEHOUSE** Friday DJs spin Wooltop and Main Floor: Electric jams with Nevine-indie, soul, motown, new wave, disco, underground, 1960s-1970s, 1980s, 1990s, 2000s, 2010s, 2020s, 2030s, 2040s, 2050s, 2060s, 2070s, 2080s, 2090s, 2100s, 2110s, 2120s, 2130s, 2140s, 2150s, 2160s, 2170s, 2180s, 2190s, 2200s, 2210s, 2220s, 2230s, 2240s, 2250s, 2260s, 2270s, 2280s, 2290s, 2300s, 2310s, 2320s, 2330s, 2340s, 2350s, 2360s, 2370s, 2380s, 2390s, 2400s, 2410s, 2420s, 2430s, 2440s, 2450s, 2460s, 2470s, 2480s, 2490s, 2500s, 2510s, 2520s, 2530s, 2540s, 2550s, 2560s, 2570s, 2580s, 2590s, 2600s, 2610s, 2620s, 2630s, 2640s, 2650s, 2660s, 2670s, 2680s, 2690s, 2700s, 2710s, 2720s, 2730s, 2740s, 2750s, 2760s, 2770s, 2780s, 2790s, 2800s, 2810s, 2820s, 2830s, 2840s, 2850s, 2860s, 2870s, 2880s, 2890s, 2900s, 2910s, 2920s, 2930s, 2940s, 2950s, 2960s, 2970s, 2980s, 2990s, 3000s, 3010s, 3020s, 3030s, 3040s, 3050s, 3060s, 3070s, 3080s, 3090s, 3100s, 3110s, 3120s, 3130s, 3140s, 3150s, 3160s, 3170s, 3180s, 3190s, 3200s, 3210s, 3220s, 3230s, 3240s, 3250s, 3260s, 3270s, 3280s, 3290s, 3300s, 3310s, 3320s, 3330s, 3340s, 3350s, 3360s, 3370s, 3380s, 3390s, 3400s, 3410s, 3420s, 3430s, 3440s, 3450s, 3460s, 3470s, 3480s, 3490s, 3500s, 3510s, 3520s, 3530s, 3540s, 3550s, 3560s, 3570s, 3580s, 3590s, 3600s, 3610s, 3620s, 3630s, 3640s, 3650s, 3660s, 3670s, 3680s, 3690s, 3700s, 3710s, 3720s, 3730s, 3740s, 3750s, 3760s, 3770s, 3780s, 3790s, 3800s, 3810s, 3820s, 3830s, 3840s, 3850s, 3860s, 3870s, 3880s, 3890s, 3900s, 3910s, 3920s, 3930s, 3940s, 3950s, 3960s, 3970s, 3980s, 3990s, 4000s, 4010s, 4020s, 4030s, 4040s, 4050s, 4060s, 4070s, 4080s, 4090s, 4100s, 4110s, 4120s, 4130s, 4140s, 4150s, 4160s, 4170s, 4180s, 4190s, 4200s, 4210s, 4220s, 4230s, 4240s, 4250s, 4260s, 4270s, 4280s, 4290s, 4300s, 4310s, 4320s, 4330s, 4340s, 4350s, 4360s, 4370s, 4380s, 4390s, 4400s, 4410s, 4420s, 4430s, 4440s, 4450s, 4460s, 4470s, 4480s, 4490s, 4500s, 4510s, 4520s, 4530s, 4540s, 4550s, 4560s, 4570s, 4580s, 4590s, 4600s, 4610s, 4620s, 4630s, 4640s, 4650s, 4660s, 4670s, 4680s, 4690s, 4700s, 4710s, 4720s, 4730s, 4740s, 4750s, 4760s, 4770s, 4780s, 4790s, 4800s, 4810s, 4820s, 4830s, 4840s, 4850s, 4860s, 4870s, 4880s, 4890s, 4900s, 4910s, 4920s, 4930s, 4940s, 4950s, 4960s, 4970s, 4980s, 4990s, 5000s, 5010s, 5020s, 5030s, 5040s, 5050s, 5060s, 5070s, 5080s, 5090s, 5100s, 5110s, 5120s, 5130s, 5140s, 5150s, 5160s, 5170s, 5180s, 5190s, 5200s, 5210s, 5220s, 5230s, 5240s, 5250s, 5260s, 5270s, 5280s, 5290s, 5300s, 5310s, 5320s, 5330s, 5340s, 5350s, 5360s, 5370s, 5380s, 5390s, 5400s, 5410s, 5420s, 5430s, 5440s, 5450s, 5460s, 5470s, 5480s, 5490s, 5500s, 5510s, 5520s, 5530s, 5540s, 5550s, 5560s, 5570s, 5580s, 5590s, 5600s, 5610s, 5620s, 5630s, 5640s, 5650s, 5660s, 5670s, 5680s, 5690s, 5700s, 5710s, 5720s, 5730s, 5740s, 5750s, 5760s, 5770s, 5780s, 5790s, 5800s, 5810s, 5820s, 5830s, 5840s, 5850s, 5860s, 5870s, 5880s, 5890s, 5900s, 5910s, 5920s, 5930s, 5940s, 5950s, 5960s, 5970s, 5980s, 5990s, 6000s, 6010s, 6020s, 6030s, 6040s, 6050s, 6060s, 6070s, 6080s, 6090s, 6100s, 6110s, 6120s, 6130s, 6140s, 6150s, 6160s, 6170s, 6180s, 6190s, 6200s, 6210s, 6220s, 6230s, 6240s, 6250s, 6260s, 6270s, 6280s, 6290s, 6300s, 6310s, 6320s, 6330s, 6340s, 6350s, 6360s, 6370s, 6380s, 6390s, 6400s, 6410s, 6420s, 6430s, 6440s, 6450s, 6460s, 6470s, 6480s, 6490s, 6500s, 6510s, 6520s, 6530s, 6540s, 6550s, 6560s, 6570s, 6580s, 6590s, 6600s, 6610s, 6620s, 6630s, 6640s, 6650s, 6660s, 6670s, 6680s, 6690s, 6700s, 6710s, 6720s, 6730s, 6740s, 6750s, 6760s, 6770s, 6780s, 6790s, 6800s, 6810s, 6820s, 6830s, 6840s, 6850s, 6860s, 6870s, 6880s, 6890s, 6900s, 6910s, 6920s, 6930s, 6940s, 6950s, 6960s, 6970s, 6980s, 6990s, 7000s, 7010s, 7020s, 7030s, 7040s, 7050s, 7060s, 7070s, 7080s, 7090s, 7100s, 7110s, 7120s, 7130s, 7140s, 7150s, 7160s, 7170s, 7180s, 7190s, 7200s, 7210s, 7220s, 7230s, 7240s, 7250s, 7260s, 7270s, 7280s, 7290s, 7300s, 7310s, 7320s, 7330s, 7340s, 7350s, 7360s, 7370s, 7380s, 7390s, 7400s, 7410s, 7420s, 7430s, 7440s, 7450s, 7460s, 7470s, 7480s, 7490s, 7500s, 7510s, 7520s, 7530s, 7540s, 7550s, 7560s, 7570s, 7580s, 7590s, 7600s, 7610s, 7620s, 7630s, 7640s, 7650s, 7660s, 7670s, 7680s, 7690s, 7700s, 7710s, 7720s, 7730s, 7740s, 7750s, 7760s, 7770s, 7780s, 7790s, 7800s, 7810s, 7820s, 7830s, 7840s, 7850s, 7860s, 7870s, 7880s, 7890s, 7900s, 7910s, 7920s, 7930s, 7940s, 7950s, 7960s, 7970s, 7980s, 7990s, 8000s, 8010s, 8020s, 8030s, 8040s, 8050s, 8060s, 8070s, 8080s, 8090s, 8100s, 8110s, 8120s, 8130s, 8140s, 8150s, 8160s, 8170s, 8180s, 8190s, 8200s, 8210s, 8220s, 8230s, 8240s, 8250s, 8260s, 8270s, 8280s, 8290s, 8300s, 8310s, 8320s, 8330s, 8340s, 8350s, 8360s, 8370s, 8380s, 8390s, 8400s, 8410s, 8420s, 8430s, 8440s, 8450s, 8460s, 8470s, 8480s, 8490s, 8500s, 8510s, 8520s, 8530s, 8540s, 8550s, 8560s, 8570s, 8580s, 8590s, 8600s, 8610s, 8620s, 8630s, 8640s, 8650s, 8660s, 8670s, 8680s, 8690s, 8700s, 8710s, 8720s, 8730s, 8740s, 8750s, 8760s, 8770s, 8780s, 8790s, 8800s, 8810s, 8820s, 8830s, 8840s, 8850s, 8860s, 8870s, 8880s, 8890s, 8900s, 8910s, 8920s, 8930s, 8940s, 8950s, 8960s, 8970s, 8980s, 8990s, 9000s, 9010s, 9020s, 9030s, 9040s, 9050s, 9060s, 9070s, 9080s, 9090s, 9100s, 9110s, 9120s, 9130s, 9140s, 9150s, 9160s, 9170s, 9180s, 9190s, 9200s, 9210s, 9220s, 9230s, 9240s, 9250s, 9260s, 9270s, 9280s, 9290s, 9300s, 9310s, 9320s, 9330s, 9340s, 9350s, 9360s, 9370s, 9380s, 9390s, 9400s, 9410s, 9420s, 9430s, 9440s, 9450s, 9460s, 9470s, 9480s, 9490s, 9500s, 9510s, 9520s, 9530s, 9540s, 9550s, 9560s, 9570s, 9580s, 9590s, 9600s, 9610s, 9620s, 9630s, 9640s, 9650s, 9660s, 9670s, 9680s, 9690s, 9700s, 9710s, 9720s, 9730s, 9740s, 9750s, 9760s, 9770s, 9780s, 9790s, 9800s, 9810s, 9820s, 9830s, 9840s, 9850s, 9860s, 9870s, 9880s, 9890s, 9900s, 9910s, 9920s, 9930s, 9940s, 9950s, 9960s, 9970s, 9980s, 9990s, 10000s, 10010s, 10020s, 10030s, 10040s, 10050s, 10060s, 10070s, 10080s, 10090s, 10100s, 10110s, 10120s, 10130s, 10140s, 10150s, 10160s, 10170s, 10180s, 10190s, 10200s, 10210s, 10220s, 10230s, 10240s, 10250s, 10260s, 10270s, 10280s, 10290s, 10300s, 10310s, 10320s, 10330s, 10340s, 10350s, 10360s, 10370s, 10380s, 10390s, 10400s, 10410s, 10420s, 10430s, 10440s, 10450s, 10460s, 10470s, 10480s, 10490s, 10500s, 10510s, 10520s, 10530s, 10540s, 10550s, 10560s, 10570s, 10580s, 10590s, 10600s, 10610s, 10620s, 10630s, 10640s, 10650s, 10660s, 10670s, 10680s, 10690s, 10700s, 10710s, 10720s, 10730s, 10740s, 10750s, 10760s, 10770s, 10780s, 10790s, 10800s, 10810s, 10820s, 10830s, 10840s, 10850s, 10860s, 10870s, 10880s, 10890s, 10900s, 10910s, 10920s, 10930s, 10940s, 10950s, 10960s, 10970s, 10980s, 10990s, 11000s, 11010s, 11020s, 11030s, 11040s, 11050s, 11060s, 11070s, 11080s, 11090s, 11100s, 11110s, 11120s, 11130s, 11140s, 11150s, 11160s, 11170s, 11180s, 11190s, 11200s, 11210s, 11220s, 11230s, 11240s, 11250s, 11260s, 11270s, 11280s, 11290s, 11300s, 11310s, 11320s, 11330s, 11340s, 11350s, 11360s, 11370s, 11380s, 11390s, 11400s, 11410s, 11420s, 11430s, 11440s, 11450s, 11460s, 11470s, 11480s, 11490s, 11500s, 11510s, 11520s, 11530s, 11540s, 11550s, 11560s, 11570s, 11580s, 11590s, 11600s, 11610s, 11620s, 11630s, 11640s, 11650s, 11660s, 11670s, 11680s, 11690s, 11700s, 11710s, 11720s, 11730s, 11740s, 11750s, 11760s, 11770s, 11780s, 11790s, 11800s, 11810s, 11820s, 11830s, 11840s, 11850s, 11860s, 11870s, 11880s, 11890s, 11900s, 11910s, 11920s, 11930s, 11940s, 11950s, 11960s, 11970s, 11980s, 11990s, 12000s, 12010s, 12020s, 12030s, 12040s, 12050s, 12060s, 12070s, 12080s, 12090s, 12100s, 12110s, 12120s, 12130s, 12140s, 12150s, 12160s, 12170s, 12180s, 12190s, 12200s, 12210s, 12220s, 12230s, 12240s, 12250s, 12260s, 12270s, 12280s, 12290s, 12300s, 12310s, 12320s, 12330s, 12340s, 12350s, 12360s, 12370s, 12380s, 12390s, 12400s, 12410s, 12420s, 12430s, 12440s, 12450s, 12460s, 12470s, 12480s, 12490s, 12500s, 12510s, 12520s, 12530s, 12540s, 12550s, 12560s, 12570s, 12580s, 12590s, 12600s, 12610s, 12620s, 12630s, 12640s, 12650s, 12660s, 12670s, 12680s, 12690s, 12700s, 12710s, 12720s, 12730s, 12740s, 12750s, 12760s, 12770s, 12780s, 12790s, 12800s, 12810s, 12820s, 12830s, 12840s, 12850s, 12860s, 12870s, 12880s, 12890s, 12900s, 12910s, 12920s, 12930s, 12940s, 12950s, 12960s, 12970s, 12980s, 12990s, 13000s, 13010s, 13020s, 13030s, 13040s, 13050s, 13060s, 13070s, 13080s, 13090s, 13100s, 13110s, 13120s, 13130s, 13140s, 13150s, 13160s, 13170s, 13180s, 13190s, 13200s, 13210s, 13220s, 13230s, 13240s, 13250s, 13260s, 13270s, 13280s, 13290s, 13300s, 13310s, 13320s, 13330s, 13340s, 13350s, 13360s, 13370s, 13380s, 13390s, 13400s, 13410s, 13420s, 13430s, 13440s, 13450s, 13460s, 13470s, 13480s, 13490s, 13500s, 13510s, 13520s, 13530s, 13540s, 13550s, 13560s, 13570s, 13580s, 13590s, 13600s, 13610s, 13620s, 13630s, 1364



CAROLYN NIKODYM

carolyn@vuwweekly.com

Since the group's first live performance in 2004, England's Bellowhead has made quite a name for itself, evident in the awards, accolades and fervent fan base. But its blend of funk, jazz, disco and traditional English folk has also brought about a fair amount of criticism from folk purists.

"To be honest with you, I would be incredibly disappointed if we hadn't seen some flak for doing that, because some people—especially the generation of my parents and a little bit older (maybe the 50- to 70-year-olds), they tend, in England anyway, to come from a certain mindset, which is preservation of the music, and I can see why that is, especially in England—our music was very nearly lost completely," says band co-founder and squeezebox player John Spiers. "There were a few old people by then in far-flung rural areas that still had a few of the skills and a few of the bits of material. What we've lost in our tradition, we don't know. I mean there's probably hundreds of songs that the last person died and never was recorded singing it. Unfortunately, what they fail to recognize is that they were incredibly successful at rescuing the music, and we've

got a pretty wide canon to choose from now, as folk musicians, and it's thanks to people taking the trouble to find these older singers and players. And so we're able to take from that and build a tradition upon it, and no tradition stands still."

Even with a cursory listen to the band's two albums, however, there is little uncertainty that Bellowhead's raucousness is steeped in tradition, right down to the theatrical, festival atmosphere the band escorts in on whoops, hollers and discordant melodies. And with its 11-member stage party, it is doubtful that any audience on its Canadian tour will stand still either.

Travelling with that number of musicians and instruments isn't always easy. One of the band members now lives in Japan and Spiers, who might go on the road in England with six different squeezeboxes, has to limit himself to one to come across the pond.

"For this gig, I've got an instrument that's been invented by a friend of mine, who works out of a shed in Yorkshire, and he's made me an entirely electronic melodeon, which means that it can sound like any of my squeezeboxes," he explains. "I've been working very hard for the last three years to make it sound realistic. It started off sounding like a synthesizer pretending to be a squeezebox,

but now it's almost indistinguishable from the real thing."

The size of the band also makes it difficult to get together for practices, but then rehearsals have never been a big part of Bellowhead's life. Giving the interview only a week before the band was set to perform music arranged for a production inspired by Coleridge's poem *The Rime of the Ancient Mariner*, Spiers admits that he has only just started to look at the arrangements.

"It's an intensive week of rehearsals next week. Everything's like that with this band. I think it has to be," he laughs. "It's just the way that the people in the band work it. I found that with other bands that I've been in in the past, that it's quite easy to become very comfortable with what you are doing. And although that means that you give quite a polished performance, you can quite easily lose an edge, and I think that we are all about the dangerous elements of music."

"I've got quite used to it, to be honest with you," he adds. "It's a bit like extreme sports people—it's the adrenalin. If you're used to it, then if you do a gig without it, it seems a bit tame in comparison." V

WED, JUL 15 (7:30 PM)  
BELLOWHEAD  
FESTIVAL PLACE, \$8

**RED STAR** Movin' on Up  
Fridays: indie, rock, funk, soul,  
hip hop with DJ Gatto, DJ Mega  
Watson

**ROUGE LOUNGE** Solice Fridays  
**SPORTSWORLD** Top 40 Request  
with a mix of Retro and Disco;  
7-10:30pm; www.sports-world.ca

**STOLL'S** Top 40, R&B, house  
with People's DJ

**STONEHOUSE** Top 40 with  
DJ Tysin

**SUEDE LOUNGE** DJ Nic-E  
Remixed every Friday

**TEMPLE** Battle Temple: Hosted  
by MC Degree, battles between  
Wild Style Wed, Surely Temple  
and Oh Snap DJs

**TEMPLE TGI** Psydays: 9pm  
**WUNDERBAR** Fridays with the  
Pony Girls, DJ Avinder and DJ  
Toma; no cover

**Y AFTERHOURS** Foundation  
Fridays

## SATURDAY

**ARTERY** Lunch with John  
Gorham; 1pm

**ATLANTIC TRAP AND GILL**  
Jason Greeley

**BEER HUNTER** West end  
Get Bent

**BLACK DOG FREEHOUSE** Hair  
9-11pm; 12-2am; live music  
every Saturday afternoon, this  
week Making A Monster; 4-6pm;  
no cover

**BLUE CHAIR CAFE** Doug  
Andrew and the Circus in  
Flames; 8pm; \$10

**BLUES ON WHYTE** Saturday  
Jam; 8pm; \$10 (door); \$5  
(student); \$3 (restaurant/pub  
employees with pay stub)

**BRIX BAR** Toast; Grigori  
and the Monks

**CARROT** Open mic Saturdays;  
7:30-10pm; free

**CASINO EDMONTON** Catalyst  
Souled Out

**CASINO YELLOWHEAD**  
Souled Out

**CITY MARKET** Slowburn;  
9:30am-3pm

**CROWN PUB** Acoustic blues,  
roots and country Open Mic  
with Marshall Lawrence and Tim

Harwill; 1:30pm (sign-up), every  
Sat, 2-5pm

**DEVANEY'S** Mr. Lucky (blues/  
roots); 9pm-12am; no cover

**DVS TAVERN** Live music every  
Sat; 9pm; \$5

**EARLY STAGE SALOON** Story  
Plain Saturday Live Music

**EMPRESS ALE HOUSE** Robin  
Hunter and the Six Foot Bullies;  
3-6pm

**GAZEBO PARK** Old Strathcona  
Tyler Butler, Cadence Burns and  
Tatum, Rebecca Lappa, Reece  
Runco/Jonathan, James Clarke,  
Robert Mulder, The Commands,  
Paul Crescy, Stephanie Bosch,  
Daniel Moir, Erin Kortbius/Kensy  
Lambert, Nesters Landing, Kaley  
Bird; 10:30am-4:30pm

**HAVEN SOCIAL CLUB** Lotus  
with Special Guests Happy and  
Andrew Pahl

**HILLTOP** Open stage/mic Sat;  
hosted by Sally's Crackers Sean  
Brewer; 3-5:30-3pm

**HOOLIGANZ** The Argument  
9pm

**HULBERT'S** Devin and John;  
8pm; \$10 (door)

**IRON BOAR** Jazz in Wetaskiwin  
featuring jazz trios the 1st  
Saturday each month; this  
month: The Don Berner Trio;  
9pm; \$10

**IVORY CLUB** Chilling phase  
show with Jesse, Shane, Tiffany  
and Enk and guests

**JAMMERS** Saturday open jam,  
3-7:30pm; country/rock band  
9pm-12am

**JEFFREY'S** Kaley Burd (pop/  
rock); \$10

**JERKILL AND HYDE** Pub  
Headwind (classic pop/rock);  
9pm; no cover

**JET NIGHT CLUB** Backroom (back  
entrance) Hip hop every Sat Five  
Years Further, Killing Casual and  
Southrook; \$10

**KATIE'S CROSSING** Cathy  
Kowalski

**L.B.'S** Molsons Saturday open  
stage every Saturday afternoon  
hosted by Gord Macdonald;  
4:30-9pm

## MORANGO'S TEX CAFE

Saturday open stage: hosted by  
Dr. Oxide; 7-10pm

**O'BYRNE'S** Live Band Saturday  
3-7pm; DJ 9:30pm

**180 DEGREES** Dancehall and  
Reggae night every Saturday

**ON THE ROCKS** Mustard Smile  
with DJ Crazy Dave

**PAWN SHOP SONIC** Presents  
Live On Site Anti-Club Saturdays  
(rock, indie, punk, rock, dance,  
retro, rock); Canadian Premiere  
of Black Devil Doll; 7pm (door),  
8pm (movie); party after

**PEMBINA RIVER NIGHTS**  
**FESTIVAL** Fred Eaglesmith,  
Romi Mayes, Scott Cook,  
Paul LePage, Sora, The Weber  
Brothers, Matthew Ord, Jesse  
Dee & Jacquie B, Dana Wylie,  
Carolyn Mark, Boogie Patrol;  
\$100 (2-day pass, incl camping  
Fri and Sat night)/\$50 (1-day pass,  
incl single night camping)/free  
(child 14 and under)

**RED PIANO BAR** Hottest  
dueling piano show featuring the  
Red Piano Players; 9pm-12am

**RENDEZVOUS** Dead Jesus,  
Carnion Spirit, Kryosphere

**RIVER CREE RESORT- LIVE**  
**Lounge** Thunderstruck (AC/  
DC tribute)

**SOBEYS** New Urban Sounds:  
The 1st Floor: The 1st (Jazz)

**SORRENTINOS** South Summer  
Jazz Series: John Neelin Trio;  
8pm; no cover

**STARLITE ROOM** Local  
Showcase: Seven Sided (CD  
release), Chasing Jones, Radio  
Letdown; 9pm

**URBAN LUNGE** Breaker  
McKenzie Band

**WILD WEST SALOON** Shills  
Marie

**WHISTLESTOP** Slowburn;  
9:30pm-1:30am

**DJs**  
**AZUCAR PICANTE** Every Sat: DJ  
Touch It, hosted by DJ Papi

**BLACK DOG FREEHOUSE**  
Saturday DJs on three levels:  
Main Floor: Menace Sessions:  
alt rock/electro/trash with Mus

## Mannered

**BUDDY'S** DJ Earth Shiver 'n'  
Quake; 8pm; no cover before  
10pm

**EMPIRE BALLROOM** Rock, hip  
hop, house, mash up

**ESMERALDA'S** Super Parties:  
Every Sat a different theme

**FLUID LOUNGE** Saturdays Gone  
Gold Mash-Up: with Harmen B  
and DJ Kwake

**FUNKY BUDDHA** Whyte Ave  
Top tracks, rock, retro with DJ  
Damian

**GINGUR SKY** Soulout Saturdays

**HALO** For Those Who Know:  
house every Sat with DJ Junior  
Brown, Luke Morrison, Nestor  
Delano, Ari Rhodes

**LEVEL 2 LOUNGE** Sizzle  
Saturday: DJ Groovy Cuvy and  
guests

**NEWCASTLE PUB** Saturdays:  
Top 40, requests with DJ Sheri

**NEW CITY LIKWID LOUNGE**  
Punk Rock Saturdays with Todd  
and Alex

**NEW CITY SUBURBS** Saturdays  
Suck with Greg Gory and Bluejay

**PAWN SHOP SONIC** Presents  
Live On Site Anti-Club  
Saturdays: rock, indie, punk, rock,  
dance, retro rock, 8pm (door)

**PLANET INDIGO** Jasper Ave  
Breakers: house, breaks  
electro house with Pi residents

**RED STAR** Saturdays indie rock,  
hip hop, and electro with DJ Hot  
Philly and guests

**RENDEZVOUS** Survival metal  
night

**SPORTSWORLD** International  
Request with a mix of retro and  
disco; 4-10pm and 7-10:30pm;  
www.sports-world.ca

**STOLL'S ON WHYTE** Top 40,  
R&B, house with People's DJ

**SUEDE LOUNGE** The Finest  
Underground House with DJ  
Nic-E every Saturday

**TEMPLE** Oh Snap! Every  
Saturday, Cobra Commander  
and guests with Degree, Cobra  
Commander and Battery; 9pm  
(door); \$5 (door)

**WUNDERBAR** Featured DJ and  
local bands

**Y AFTERHOURS** Release  
Saturday

## SUNDAY

**BLUE PEAR RESTAURANT** Jazz  
on the Side Sundays: Andrew  
Glover

**BLUES ON WHYTE** Eclectic  
Sundays: Jen Paches, Selston  
Slang, Light Travels; 9pm; no  
cover

**DEVANEY'S** Celtic Music  
Session, hosted by Keri-Lynne  
Zwicker; 4-7pm

**EARLY STAGE SALOON** Story  
Plain Doug Andrew and the  
Circus in Flames; BBQ and Band  
matinee 4pm

**EDDIE SHORTS** Sunday acoustic  
oriented open stage hosted by  
Rob Taylor; robtaylorproject.com;  
all gear provided; 9pm-12am

**GAZEBO PARK** Old Strathcona  
Tyler Butler, Nestors Landing,  
Tanner Gordon, Adam Buttram,  
The Commands, Lyra Brown,  
Rebecca Lappa, Reece Runco,  
Keli Malone, Stephanie Bosch,  
Robert Mulder, Erin Fought,  
James Clarke, Kessler Douglas;  
10:30am-4:30pm

**HAVEN SOCIAL CLUB** Souljah  
Pyah Sundays hosted by Rhea  
March; 8pm; \$10 (door)/\$5  
(student)/\$3 (restaurant/pub  
employees with pay stub)

**HULBERT'S** Sunday Songwriter's  
Stage hosted by Rhea March;  
7pm; \$5/person minimum charge

**LOOP LOUNGE** Jam hosted by  
JJ, Lenny B and the Cats; 4:30pm  
full cover

**NEWCASTLE PUB** Sunday  
acoustic open stage with Wully  
Blues Band; 4:30pm-9pm

**NEW CITY** Open Mic Sunday  
hosted by Ben Disaster; 9pm  
(sign-up); no cover

**O'BYRNE'S** Open mic jam with  
Robb Angus (the Wheat Pool)

**ON THE ROCKS** Shocker  
Sundays with Wide Mouth  
Mason with Matt Landry; 9pm;  
\$10 (adv)/\$15 (door)

**ORLANDO'S 2** Sundays Open

# NEW CITY

## RYAN STOCK'S MAYHEM

featuring Ryan Stock  
and AmberLyn from  
the Discovery Channel's  
"Guinea Pig"

with a live  
world record  
attempt by  
Ryan Stock

... not since  
christians  
were fed  
to the lions  
has there  
been a show  
this  
dangerous ...  
-Jim Rose

FRIDAY  
JULY  
24<sup>TH</sup>  
INSANE INSANE INSANE INSANE  
\$12 DOORS 9PM

## ALICE LIFE FORM PRESENTS...

FRIDAY  
JULY  
10<sup>TH</sup>

I Love 80's  
Dance Party  
DOORS 9PM • NO MINORS • NO CATS  
10081 JASPER AVE







# THE HANDY TOBACCO OPTION



Smoke free, chew free and spit free, SNUS is an alternative for adult tobacco users.

SNUS is packaged in small, handy pouches that just need to be tucked under the upper lip to deliver maximum taste.

SNUS Original and Freshmint tins are available now through select tobacco retailers in Edmonton.

Visit [www.snus.ca](http://www.snus.ca) for more information.

**snus**

**Cigarettes are highly addictive.**

**La cigarette crée une très  
forte dépendance.**

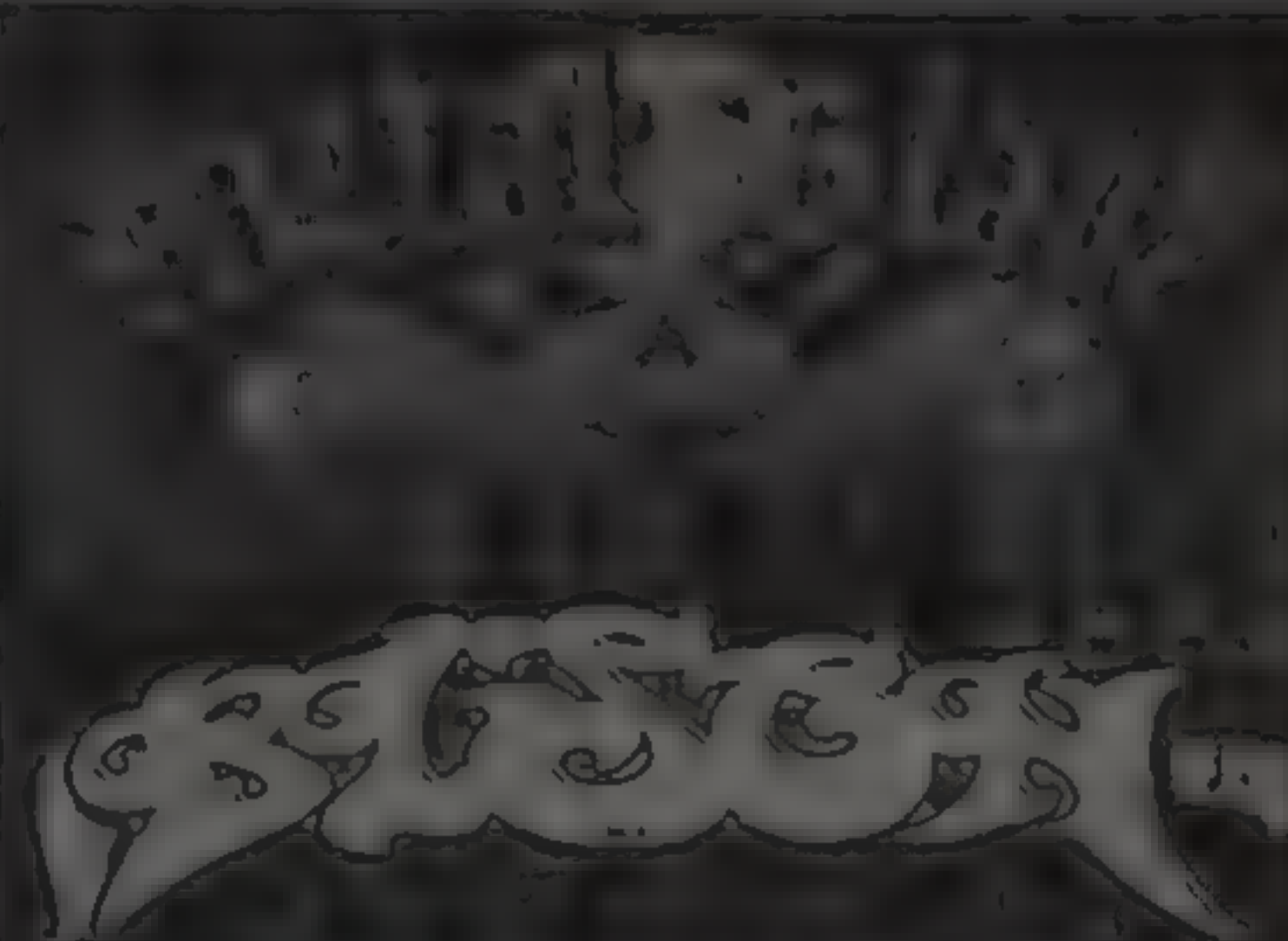


# SOCIAL DISTORTION

**JULY 22&24** WITH CIVET  
THE STRANGERS

DOORS 7 PM - NO MINORS - 18+

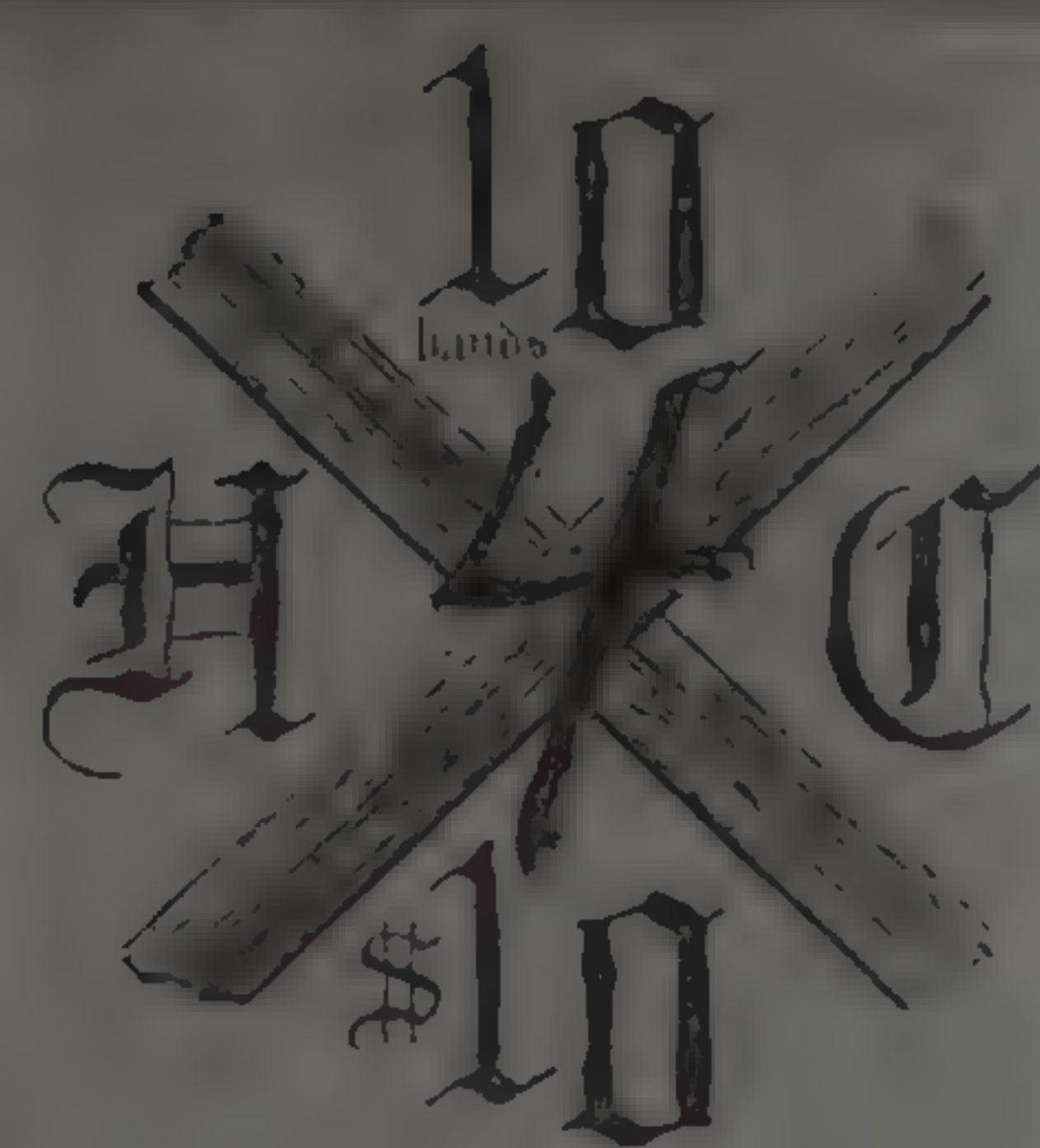
VUE  
WEEKLY



WITH BARN BURNER  
AND LAZARUS AD

**FRIDAY JULY 10**  
**STARLITE ROOM**  
DOORS AT 8PM - 18+ NO MINORS  
TIX ALSO AT BLACKBYRD

VUE  
WEEKLY



FEATURING POISON THE WELL  
MADBALL & MANY, MANY MORE

**JULY 28**  
**STARLITE ROOM**  
ALL AGES - DOORS AT 3PM  
TICKETS ALSO AT BLACKBYRD

[IOFORIOTOUR.COM](http://IOFORIOTOUR.COM)

VUE  
WEEKLY



**AUGUST 14 - STARLITE ROOM**  
DOORS AT 7PM - 18+ NO MINORS  
TIX ALSO AT BLACKBYRD

VUE  
WEEKLY

**DREAM THEATER**  
**ZAPPA ZAPPA**  
pain of salvation  
BEARD FISH

**AUGUST 19**  
**STAN CONFERENCER CENTER**  
DOORS AT 6PM - ALL AGES WELCOME - TIX ALSO AT BLACKBYRD

VUE  
WEEKLY



WITH  
**GOATWHORE**  
**KRISUN**  
**THE BERZERKER**  
**WARBRINGER**

**FRIDAY SEPTEMBER 18**  
**STARLITE ROOM**



**SEPTEMBER 23**  
**EDMONTON EVENT CENTRE**  
DOORS AT 6PM - ALL AGES  
TICKETS ALSO AT BLACKBYRD

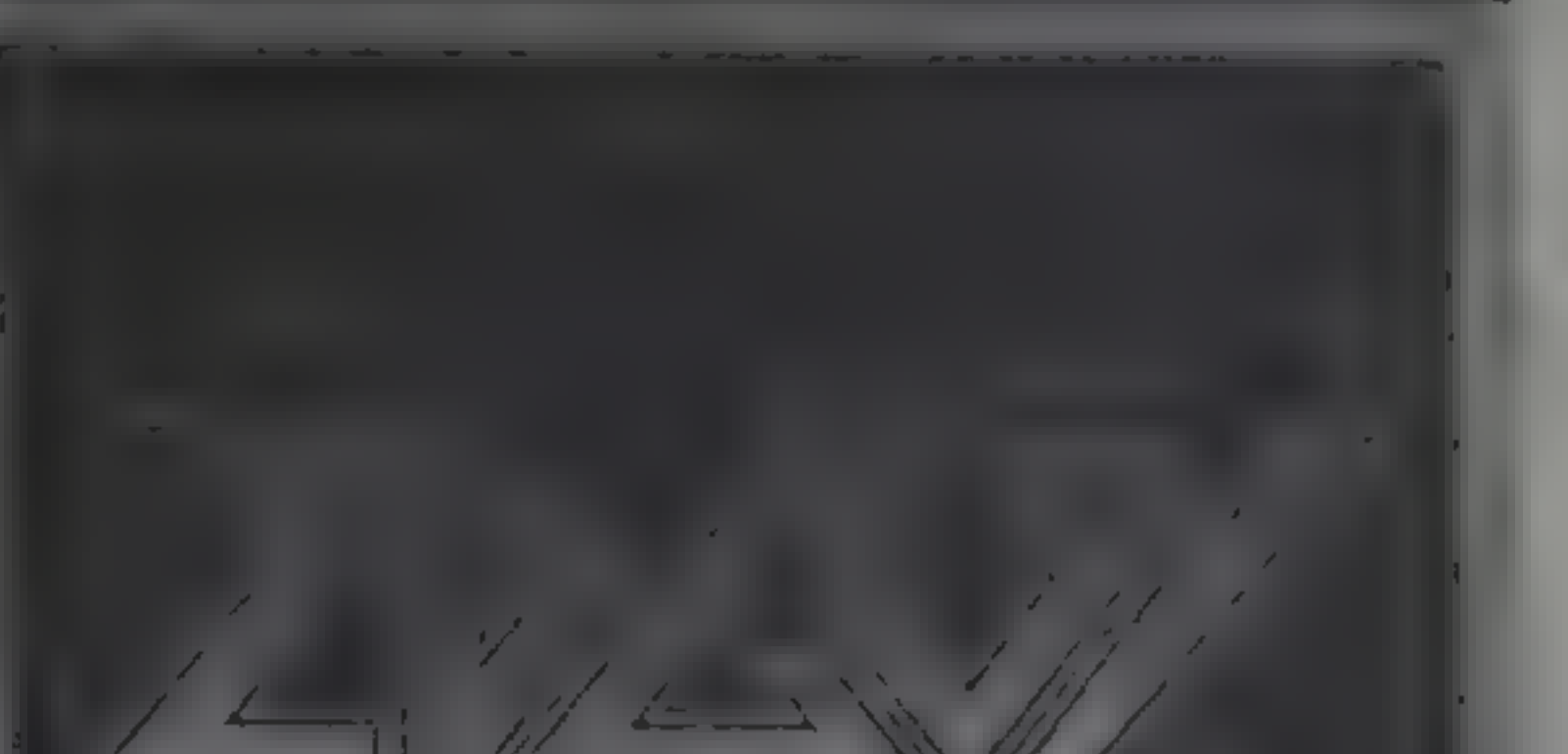




**HARRISON FORD**  
**AUGUST 1**  
**EDMONTON EVENT CENTRE**  
 DOORS AT 8PM - ALL AGES WELCOME  
 (TIX ALSO AT BLACKBYRD)



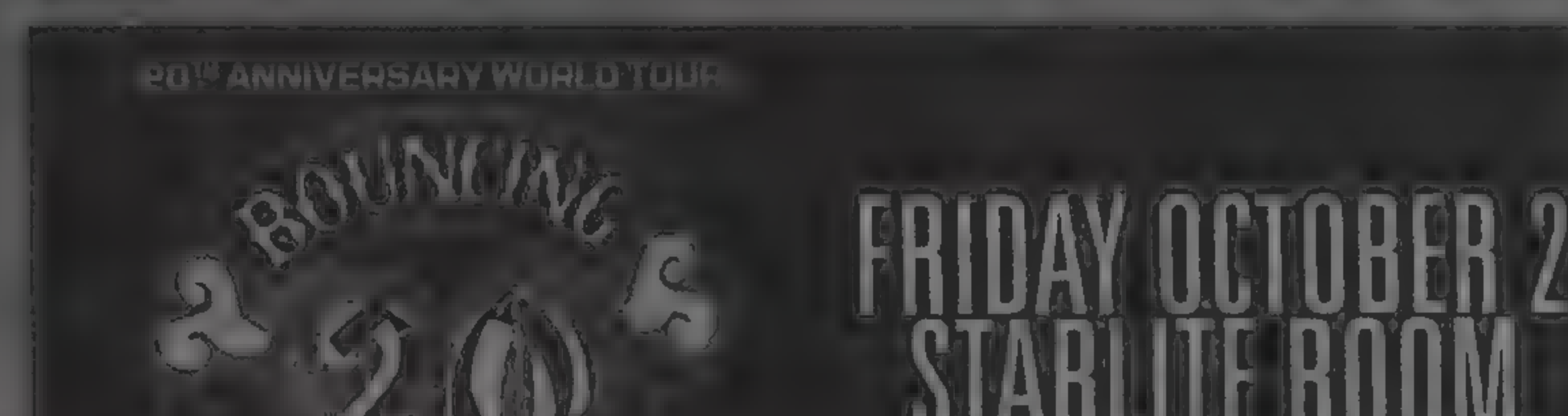
**KILLSWITCH ENGAGE** **IN FLAMES**  
**PROTEST**  
 BETWEEN THE BURIED AND ME  
**SEPTEMBER 15**  
**SHAW CONFERENCE CENTRE**  
 DOORS AT 8PM - ALL AGES WELCOME  
TICKETS & UNIONEVENTS.COM TICKETMASTER.COM 877-875-8282  
 TIX ALSO AT TICKETMASTER OUTLETS & BLACKBYRD MYBOZIE



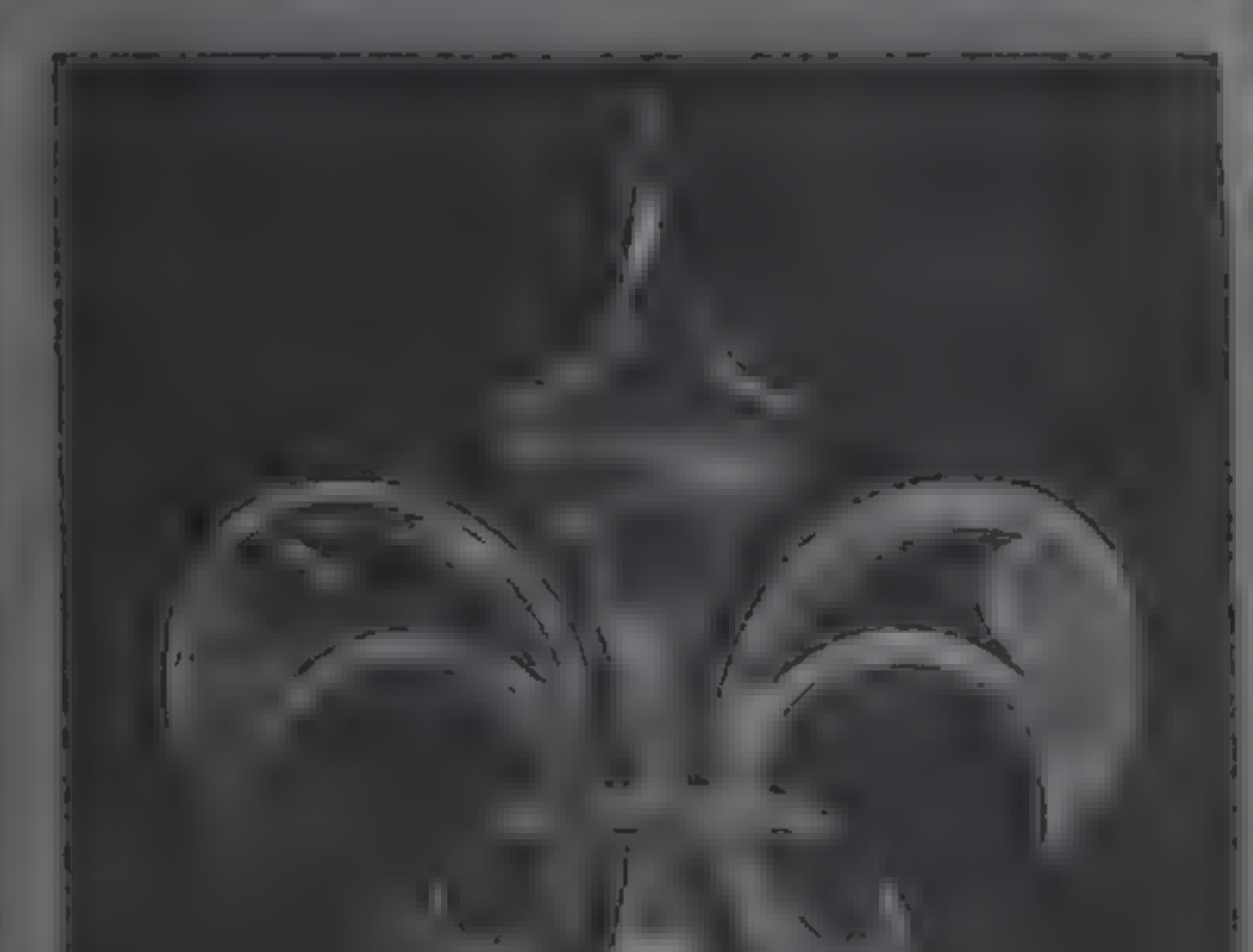
**WITH**  
**EPICUREAN & LUNA MORTIS**  
**SEPT 19**  
**STARLITE ROOM**  
 DOORS 8PM - 18+ NO MINORS  
 TIX ALSO AT BLACKBYRD



**SEPTEMBER 8**  
**MYER HOROWITZ THEATRE**  
 WITH GUESTS - SHOW AT 8PM - ALL AGES WELCOME  
 TIX ALSO AT BLACKBYRD & LISTEN



**20<sup>th</sup> ANNIVERSARY WORLD TOUR**  
**BOUNCING SOULS**  
**FRIDAY OCTOBER 2**  
**STARLITE ROOM**  
 DOORS AT 7PM - 18+ NO MINORS  
 TIX ALSO AT BLACKBYRD  
 WITH YOUTH BRIGADE  
 SAINT ALVIA  
 OFF WITH THEIR HEADS



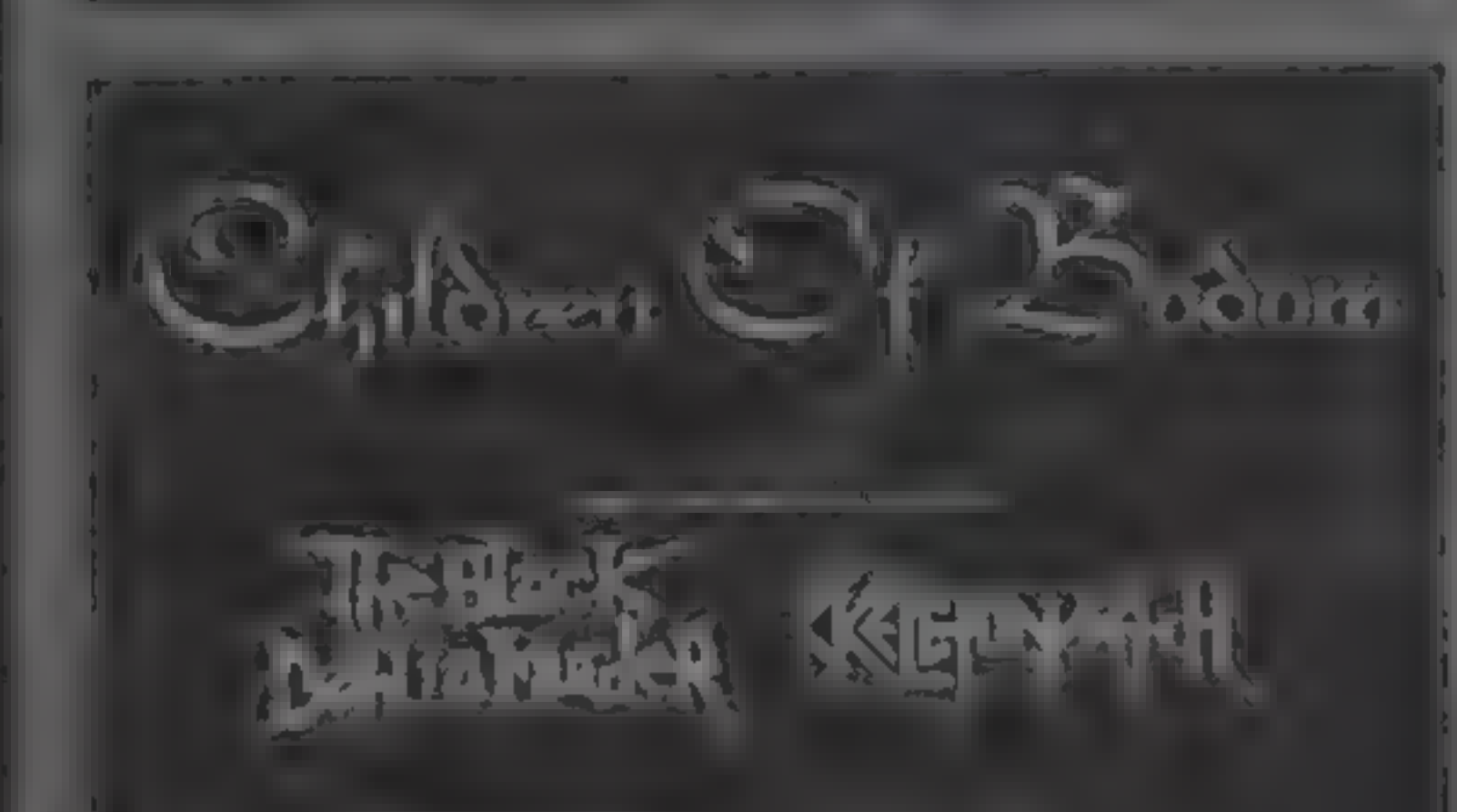
**STRATOVARIUS**  
**SEPT 29**  
**STARLITE ROOM**  
 DOORS 8PM - 18+ NO MINORS  
 TIX ALSO AT BLACKBYRD



**HATE MACHINE**  
**SEPTEMBER 26**  
**EDMONTON EVENT CENTRE**  
 DOORS AT 8PM - ALL AGES WELCOME  
 TIX ALSO AT BLACKBYRD



**motorhead**  
 Reverend **Horton Heat**  
**SEPTEMBER 29**  
**EDMONTON EVENT CENTRE**  
www.motorhead.com



**Children Of Bodom**  
**SEPTEMBER 29**  
**EDMONTON EVENT CENTRE**  
www.childrenofbodom.com



# FOUNDATION CONCERTS

THURSDAY JULY 9  
PAWN SHOP (CO) THE BEAR PRESENTS  
GMA RECORDING ARTISTS  
**ARMCHAIR CYNICS**  
WITH MOUNTAIN FUNK THE RED LIGHT  
JULY 9 - THE PAWN SHOP

MONDAY JULY 27  
STARLITE  
**ALEJANDRO ESCOBEDO**

THURSDAY JULY 9  
BRIXX  
**ROCK PLAZA CENTRAL**  
BRUCE PENINSULA

SUNDAY SEPTEMBER 27  
MCDUGALL UNITED  
**FINAL FANTASY**  
SEPT. 27 MCDUGALL UNITED CHURCH  
MUSIC TIME

WEDNESDAY JULY 27  
PAWN SHOP  
**tom fun orchestra**  
united steel workers of montreal

SATURDAY OCTOBER 2  
STARLITE CAJA PRESENTS  
**Elliot BROOD**

THURSDAY JULY 23  
MACDOUGALL UNITED  
**bell orchestre**  
the acom

FRIDAY NOVEMBER 20  
STARLITE  
**Dinosaur Jr.**  
PINK MOUNTAINTOPS

FOR COMPLETE LISTINGS AND MORE INFO GO TO... [FOUNDATIONCONCERTS.COM](http://FOUNDATIONCONCERTS.COM)

PREVUE // PARLOVR

## It needs more cowbell

That's Parlovr, not Christopher Walken talking



WHY SO SAD? >> Parlovr wanted more cowbell but all it got was this cat // Supplied

BY NINA MITCHELL

Born from a reaction to the big group/big sound trend of the early '00s in Montréal when outfits like the Arcade Fire were climbing the popularity scale, Parlovr's Alex Cooper and Louis Jackson started pounding out songs of their own in their respective bedrooms. Finally, when they decided to try and write music together, things got a little tense.

"Alex and Louis moved in with each other a few years ago and started doing four-track recordings," Parlovr drummer Jeremy MacCuish says. "They totally hated each other at first. Neither one of them are violent people, but they actually got into a fist fight at one point. But they eventually found some common ground musically, and they both like sitting in their bedrooms recording a lot. They went through a couple drummers, but eventually wound up with me."

MacCuish explains how the three would see each other at other Montréal scene shows, and chat about whatever Frank Black was up to those days while waiting between soundchecks. In 2006, Cooper and Jackson ran into MacCuish in the street, just when they happened to be short of a drummer. Parlovr (pronounced "parlour"—think of the "v" as more of a Medieval gesture) then ventured out to make as big a sound as it possibly could to counter the orchestral team trend that seemed to be overtaking the airwaves. With just three members in the cohort, it was a task that took some creativity.

"I guess it wasn't just in Montréal, it was the whole Broken Social Scene thing all over Canada. It's not that we dislike any of those groups, it's just that we wanted a different sound," MacCuish explains. "We ripped out the guts of Louis's guitar then rewired it to both a bass and a guitar amp. He activates that with a pedal. It doesn't sound like a bass, he doesn't play melodic lines

on it like a bass either, but it gets muddy on the lower end. It sounds different than we expected it to, it adds something unique to the band."

The result is a pulsing mash of sloppy chords and distorted tones, a kind of Pixie-ish take on indie up-tempo like the Unicorns.

As for his own role, MacCuish is always looking for ways to add more cowbell, quite literally. "The drums have a bit more freedom in a three piece, there's not as many restrictions as there would be with the bigger band, you don't have to stick with the groove of the bass or stay out of the way of the horn section or anything," he says. "The percussion can go wild, and the guys get inventive with the vocals too, there's a lot of space in the high register. We like poppy stuff, like the Beach Boys and the Beatles and that. So there's 'oohs' and 'aahs' in there, but also some more inventive vocal sounds. I'm incorporating more and more cowbell and tambourine and trying to use the rims more inventively. Our producer we're working with hates hi hat, and he's gradually convincing me to use things other than the hi hats and cymbals to keep my right hand going."

What the trio is listening to now, he says, is a lot more music from the Prairies. Along with Edmonton faves Hot Panda, MacCuish also notes that the group has run into Regina's Rah Rah and Calgary's Mount Royal at some wicked loud shows. Who knows, perhaps the prairie fires will rub off on Parlovr during its first tour out west this summer. We can only hope that the sloppy-pop movement keeps heading west because our own popsters are always touring out of province. **V**

TUE, JUL 14 (9 PM)  
PARLOVR  
WITH ILLFIT OUTFIT  
NEW CITY



# Pitching a tent

The road, and the roadside, is Said the Whale's life



CAN'T WAIT TO GET ON THE ROAD AGAIN >> An indoor moment for Said the Whale // Supplied

BRYAN BIRTLES  
// BRYAN@VUEWEEKLY.COM

Reaching Tyler Bancroft in Sault Ste. Marie a few days after Canada Day, the guitarist and vocalist for Vancouver's **Said the Whale** is still understandably buzzed over the band's most recent show. Playing in front of an audience of tens of thousands on Parliament Hill—not to mention however many more were watching the telecast at home—at the official Canada Day celebration is not the kind of opportunity that just any band can call up and get. It's not like Stephen Harper has a MySpace page where you can tell him you'll be in the area and will play for gas money. "It was probably the most amazing experience we've ever had. None of us have ever played for even close to however many tens of thousands of people who were there, so that alone was a thrill," Bancroft enthuses. "We

did the afternoon show and we were pretty nervous—I think we played pretty good but we felt a little stiff out there because it was just shocking. There were three days of rehearsal so we were just rehearsing there and maybe 60 people would come by and see the bands rehearsing there and then we just stepped out and there were a bajillion people there and we kind of froze up a bit. The evening show was a lot better—we got a little more comfortable."

**Comfortable is a relative term**, of course, and Said the Whale often finds itself bedding down in situations other musicians would find intolerable. Foregoing hotels in favour of a campout is not something many people would find exciting, but for Said the Whale—all of the members being true British Columbians at heart, apparently—camping seems to be half the fun of going on tour.

"For us so much of touring is finding a place to camp because we just like to camp as much as possible. Especially summer tours. Our first tour it was six weeks and I think we spent three nights in a hotel and all the rest we were just camping and maybe one of those weeks we were in Toronto staying at a friend's house. We would just play a show, load out our shit and drive 20 minutes down the road, pull over and have no fucking clue where we are but put up our tents go to sleep and wake up and discover where we are because it was pitch black when we set up," he explains. "Last night it was pissing rain but we toughed it out and camped."

FRI, JUL 10 (9 PM)  
SAID THE WHALE  
WITH THE ZOLAS, NEEDLES TO VINYL,  
VIKING FELL  
EDMONTON

## THE 32ND ANNUAL CANMORE FOLK MUSIC FESTIVAL

August 1, 2 & 3, 2009

Heritage Day Weekend  
Centennial Park  
Canmore, Alberta, Canada

### FEATURING

The Irish Descendants • Carlos del Junco • Harry Manx  
Blackie & The Rodeo Kings • The Paperboys  
Luke Doucet & The White Falcon • The Refugees  
James Gordon • Nathan Rogers • Strung • Shakura S'Aida  
Souljah Fyah • Lennie Gallant • Outlaw Social • Gadjil-Gadjo  
Bop Ensemble • Vishten • Eivor Pálsdóttir

### ATTRACTIONS

Three Workshop Stages • Three Evening Concerts  
Craft and Food Booths • Children's Activities  
Farm Corral • Climbing Wall • Free Kids' Concert  
Heritage Day Free Pancake Breakfast

### ADVANCE TICKETS

Available May 1 to July 29  
• At all TicketMaster Outlets • In person in Canmore and Banff  
• Use on-line ticket purchase form on our website  
Phone/Fax: (403) 678-2524  
www.canmorefolkfestival.com

## EDMONTON'S LABAATT BLUES FESTIVAL AUGUST 21, 22, 23, 2009

Reserve your tickets: 403-405-230 www.BluesInternationalLtd.com

LESS THAN 200 WEEKEND PASSES LEFT

Tickets Available Through Ticketmaster

For more information, visit www.bluesinternational.com

For more information, visit www.bluesinternational.com

For more information, visit www.bluesinternational.com

For more information, visit www.bluesinternational.com

Moreland & Arbuckle  
Magic Slim & the Teardrops  
Roomful of Blues  
Arsen Shomakhov  
Mark Hummel &  
The Blues Survivor  
with Rusty Zinn  
Chubby Carrier &  
The Bayou Swamp Band  
Lake John D. & Cedric Burnside  
J. Geffen & Malcolm



# Sneak attack

## Bison B.C.'s Quiet Earth

This week in On the Record *Vue Weekly* speaks to vocalist/guitarist Dan And about Bison B.C.'s *Quiet Earth*.



**ON THE RECORD**  
edmund@vueweekly.com  
**Eden Munro**

the only one we were still working out in the studio was actually the song "Quiet Earth." That's also the only song we've never played live. It just wouldn't be right without our 40-deep bro-choir up there. I couldn't play that song if you paid me too—I can't remember how! Ha ha.

**VW:** This was your second time recording with Jesse Gander as producer. What did he bring to the creative process? At what point did he become involved? Did he influence the songwriting, or just the sound of the completed record?

**DA:** Jesse's fucking amazing to work with and he's an old bro, so he really gets involved. He doesn't try to change any of our songs or anything but you start to discover little things once you record that maybe don't sound as shit-hot as you thought they did. Usually it's little things like one note in a guitarmony or something. If he hears something like that he isn't afraid to tell us.

From day one James [Farwell, vocalist/guitarist] told me we were going to record with Jesse and I was stoked. Like I said I've known him for years and our punk bands played together when we were teens, but I had yet to record with him until we did *Earthbound*.

**VW:** *Quiet Earth* is eight songs and 44 minutes long; there's a tendency these

days to load as much material onto a release as possible, but this is a tight set. When you were writing the record, were you thinking of it as a whole, or did the cohesiveness develop naturally as you put the songs together?

**DA:** I think the cohesiveness just comes together naturally as we write, even though we don't really write together. Each song just has a way of influencing the others. We don't plan or map anything out and just write until we feel satisfied. We're picky guys and we just don't have throwaway songs. Either we find a way to make a song work or we scrap it. Hopefully we're gonna be playing these songs for years to come so what would be the point of writing a half-assed song you don't really like just to fill an album? Hopefully, too, those albums are going to be around for years and we don't want to put anything out we aren't totally happy with. Obviously in hindsight you hear things you maybe would do differently now, but it is what it is.

**VW:** The album features plenty of guitars, some strings, growled and sung vocals and songs that range between four and eight minutes. Did you impose any limits during the creative process? Were there any things where it was like, "No, this is not a Bison song"?

**DA:** Say "Fuck no" to rules, man! If we play it it's a Bison song. We have such a huge variety of influences that we grew up on it would be fucking impossible to try to impose any limits on what we write. There's been a song or two that when I first hear I'm like, 'I don't know about this one,' but it's all about context. We've already tried some things that I'm sure some people love and I know for a fact some people



SITTING ON TOP OF THE WORLD >> Bison B.C. says, 'I'm fucked now.'

hate and we're just gonna keep doing it.

**VW:** The title track closes the album out. Were there other considerations for the album name? Why *Quiet Earth*?

**DA:** I think James had that name in mind the whole time. He's always got something cooking up on the back burner. You know that part in *Independence Day* where the UFO comes up over the White House? Just sitting there and no one knows what's going on—just the wind? Total silence—*Quiet Earth*. We're fucked.

**VW:** Is there anything else you'd like to say about *Quiet Earth*?

**DA:** Go open the collage in the album (this would be easier on the vinyl, the CD

is added difficulty), now find Kim Thayil. He's like Waldo—get your kids to help! The only hint I'll give is that he's wearing a Green River shirt. Go!

**VW:** What's next as far as recording for Bison?

**DA:** We actually just finished recording four demo songs with Jesse at our jam spot. We're planning on taking some time off touring in the fall/winter to finish writing and hopefully record as well. We'll be going back out to the Hive Studios to see what new toys Jesse's acquired over the past year and a half. So far I'm loving the new jams. Some brooding slower jams, a speed-metal/indie-rock song and a folk song. Ha ha, "Fuck no" to rules! **V**

WITH SPECIAL GUESTS  
**BARSON**  
AND  
**KINETIC**  
**AUGUST 3**  
**EDMONTON EVENT CENTRE**  
TICKETS: LIVERATION.COM  
ticketmaster (780) 451-8000  
WUTANE

**NO COVER** **LIVE MUSIC**  
**BIG ROCK PRESENTS**  
**HAIR**  
**SATURDAY JULY 4**  
**SATURDAY AFTERNOONS 4-6PM**  
**HAPPY HOUR DRINK PRICES 2-7PM**



# Man of the house

Sures breathes lightly during concerts



THE NOT-QUITE-FOLK-SINGER >> Ben Sures does his own thing somewhere on the borders of folk music // File

BRIAN BENTLEY  
/ @BENTLEYBRIAN.COM

Like the blues, folk music is often on the verge of becoming a parody of itself, stuck in a time slowly drifting from living memory; the idea of living the bohemian life in Greenwich Village or riding the rails with the hobos is now totally foreign. The culture has moved on—freight-car hopping is a strange subculture, not a legitimate way to travel and, even in a recession, bohemia was priced out of Greenwich Village a long time ago.

For Ben Sures—whose music is characterized by some folk archetypes like a vagabond spirit and a feeling of hopeful melancholy—his music exists somewhere outside of folk's traditional structures and long-held models, but also somewhere in between. As he explains, it's music outside enough to be vexing to some of the stalwarts, but not outside enough to put him into a brand new genre.

"I kind of straddle that line where some of the older folkies, some of them like me and some of them don't," he says, laughing about how tough it's been for him to break into some of the folk clubs which dot the Canadian landscape. "It's funny—I'm not cool enough for the cool kids but I'm not folky enough for the folk kids."

Nevertheless, Sures has managed to carve out a niche for himself and reach out to an audience that has embraced him. A part of that embrace has been a very close one, as Sures plays a significant number of house concerts a year. Playing in someone's living room for a small audience is very intimate, he says, sometimes uncomfortably so.

"I've been doing them a long time so I'm comfortable, but they do sit very close and they hear every nuance—like if you make noise when you breath, they can hear it. If there are little sweat beads on your nose, they can see them," he laughs, explaining why he thinks house concerts have grown in popularity in recent years. "I think some people over 25 don't want to go to some bars or don't want to hear music in a loud context, so you can have someone in your living room with no PA and it's like your own personal show."

"The other thing is there used to be this imaginary wall between artist and public where people would never presume to ask those kinds of things and that's been erased."

As much as he may love house concerts, Sures is pretty excited to be getting back up on stage—this will be his first show in Edmonton since he moved back to the city a year ago.

"I just wanted to wait for the right event and the right circumstances. I was a little gun shy about it but we had a rehearsal yesterday and it just sounds great. I love singing with these people. Chantel Koenig, who's playing bass and singing with me, we've been playing together for five years—she knows me so well she can anticipate my slip-ups even. Last night we were practising and there was a moment where I changed chords at the wrong place and she didn't even miss a beat, she can feel it coming."

FRI, JUL 10 (7:30)  
BEN SURES  
WITH KEVIN COOK  
THE ARTERY

Alberta's  
largest  
outdoor  
party  
experience!

The tenth

Motion  
Notion

July 16-19 2009

Drayton Valley, AB

1hr from Edmonton  
3.5hrs from Calgary

Multiple open-air stages, beach,  
bonfires, river rafting, vendor  
village, interactive art, free  
riverside camping, workshops,  
good people, good vibes...

~Headliners~

Amon Tobin  
John '00' Fleming  
Will Bailey  
Adham Shaikh  
Andromeda  
Smalltown DJs  
Blue Lunar Monkey  
Chromosome

Degree  
Eleven  
Excision  
Fuuze

Kristoff

Lazy Rich & Soulfix  
Michelle C  
Mythril

Nystagmus aka Anahata  
Punkadelik  
Sons of Aurora  
Soul Surfer  
& 70 other artists!

~Tickets~

Foosh (Edmonton)

Grassroots (Calgary)

Ticketmaster (online, phone, or outlets)

[motionnotion.com](http://motionnotion.com)

"motion notion!" on Facebook





## New Sounds

## The Strange Magic

Songs to Burn EP

(Northern Electric)

★★★★☆



EDMONTON

VUEWEEKLY.COM

The Strange Magic's debut EP is a bit of a strange creature: there is an absolutely ridiculous number of influences woven through the record's seven songs—pop, rock 'n' roll, country, electro, spaghetti-western soundtrack, industrial crunch and plenty more—and yet the group manages to connect every sound in a seamless fashion. There is no question as to whether or not any particular bit does or doesn't belong within a song, or whether or not any song seems out of place on the EP. It simply all fits and, like the interlocking pieces of a puzzle, the larger picture is something grander and more interesting than each of the pieces on its own.

That's not a suggestion that there's nothing of interest to be found if a magnifying glass were to be turned on the individual parts of *Songs to Burn*, just that they become something more than the sum of their parts.

The EP begins with what seems like an '80s-synth throwback in its first couple of seconds and then turns towards a run through some '60s psychedelia before it turns again, becoming more complicated as the pop smoothness of the bass line rises up out of the mix,

tightening the focus.

One only needs to listen to this opening number, "Star 69," to realize that this is no simple paint-by-numbers pop band. It's here that Heisenberg's uncertainty principle—that's the idea in quantum physics that the more precisely one property is known, the less precisely the other can be known—is referenced in the lyrics while the song builds its way upward in a towering spiral, until it finally stops, only to have a piano kick it back in, slower and heavier, for the ending.

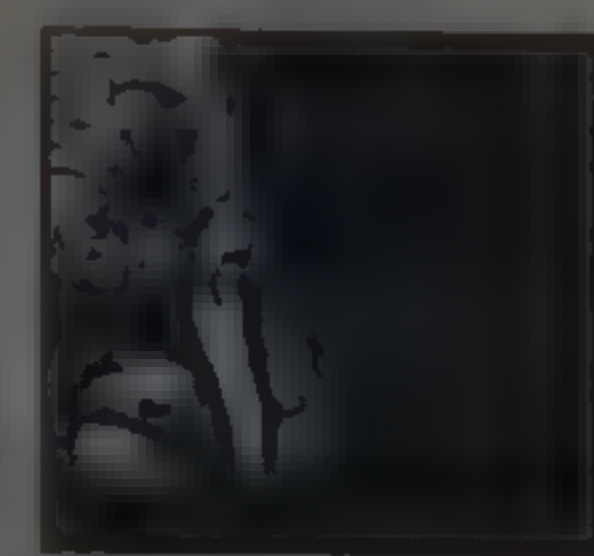
Elsewhere, "Bonavista" finds The Strange Magic working its spell on a country strum, albeit with an effects-laden lead vocal that removes the song from the dusty earth of alt-country (aided and abetted by the synth and distorted guitars that somehow work their way into the track), transporting it—once again—to someplace that is difficult to define if only because it so seamlessly ties everything together, offering only glimpses of the origins, the ends of the musical strings difficult to find without unravelling the entire sound.

Then, on "Passion Flake," it seems that there's a touch of Jefferson Airplane-esque melody somewhere in the the music, and on the epic "May You Live in Interesting Times" trippy flutters and feedback lead into quirkily pop that stomps along like the most interesting kid at the party, confident and carefree—and that's pretty much the way that the EP rolls out, shifting and turning and spinning and dancing along without falling over.

Does all of that in any way define what the Strange Magic is doing on *Songs to Burn*? No, not really. But that's just the thing: this is tricky stuff to boil down into a snappy soundbite. It takes more than a few words to start dissecting music that is so well blended. In the end, it's probably easiest (and most useful) to just say that it is indeed strange, but that it's also well worth the effort to wade through the weighty, thoughtful lyrics and off-the-wall musical soup that is the Strange Magic. **V**

The Dreadnoughts  
Victory Square  
(Stomp)

★★★★☆



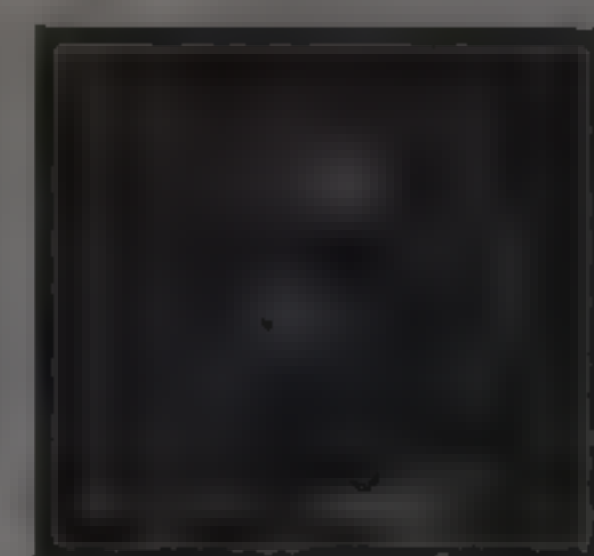
Victory Square is more or less what you'd expect from a band whose members have stage names like "Squid Vicious" and "The Dread Pirate Druzil": straightforward rowdy punk about drinking, women and women who drink. It's not particularly sophisticated or intelligent, but it's not trying to be. The Dreadnoughts aims for simple pleasures, and by and large succeeds. There is one aspect of the record that stands out, though: Victory Square surprises with mandolin, tenor banjo, fiddle and accordion often taking the instrumental lead. The change feels like a squeeze of lemon in a familiar beer, making the record worth at least a listen or two.

LEWIS KELLY

VUEWEEKLY.COM

Nanci Griffith  
The Loving Kind  
(Rouner)

★★★★☆



She's a longtime presence in the Americana country-folk scene, but Texan artist Nanci Griffith is no showboat—just a no-

nonsense songcrafter with a sincere and workmanlike approach to her work, plus a soft heart for songs about the struggles, triumphs and taken-back dignities of ordinary folks of all stripes including her own. *The Loving Kind* represents a creative renewal for Griffith, 30 years and 19 solo albums into her career (and many more collaborations), as she describes in her liner notes. The album launches with the excellent and touching title track, a Griffith-penned celebration of civil rights refracted through a plainspoken portrait of Virginia couple Mildred and Richard Loving, whose interracial marriage challenged and defeated American miscegeny laws. Much of the record broadly explores American values and is spangled with lefty flag-waving, from the nostalgic "Cotton's All We Got" (referencing Victory Gardens, LBJ's War on Poverty and the Apollo moon program) to the anthemic "Across America," while other songs are more intimately scaled sketches, like the unfortunately overwrought "The Innocent Kind" (a junkie caught up in a police shooting) and the gentle love song "One of These Days," which traces the arc of a couple who've lived the consequences of personal and greater history, parallel to social forces in a country where rootedness is deeply embedded in the national psyche but mobility is as deeply cherished. It's a delight to hear a mature artist not putting bells and whistles on pristine songwriting and depth of experience and skill, and the album unfolds with an unhurried straightforward grace, basking in Griffith's reedy voice and twangy guitar, and her expert collaborators' washes of honky-tonk piano, sighing accordion and fiddle and heart-beat rhythms.

MARY CHRISTA O'KEEFE

// MARYCHRISTA@VUEWEEKLY.COM

listen

records & cds

10443a - 124 street

780.732.1132

www.listenrecords.net

01. the eternal sonic youth

02. pleasure is the headlight spiral joy band

03. bite orca dirty projectors

04. dragonslayer sunset rubdown

05. my maudlin career camera obscure

01. the eternal sonic youth

02. pleasure is the headlight spiral joy band

03. bite orca dirty projectors

04. dragonslayer sunset rubdown

05. my maudlin career camera obscure

EDMONTON EVENT CENTRE

FRI  
JUL  
10

KROCK 97.3 PRESENTS

Nazareth

DOORS 8PM - 18+ - TICKETS AT TICKETMASTER

TUE  
JUL  
21

AKON

DOORS 8PM - 18+ - TICKETS AT TICKETMASTER

WED  
JUL  
22

UNION EVENTS & SONIC 102.9 PRESENT

Social Distortion

DOORS 8PM - 18+ - TICKETS AT TICKETMASTER

THU  
JUL  
23

EAGLES OF DEATH METAL

DOORS 8PM - 18+ - TICKETS AT TICKETMASTER

SAT  
JUL  
25

JAY ROSEAN

ALL AGES  
DOORS 8PM  
TICKETS AT TICKETMASTER

SAT  
AUG  
01

CLUTCH

ALL AGES  
DOORS 8PM  
TICKETS AT TICKETMASTER

MON  
AUG  
03

RZA

DOORS 8PM  
TICKETS AT TICKETMASTER

AUG 13: BUSTA RHYMES • SEPT 13: KEANE  
SEP 23: DRAGONFORCE

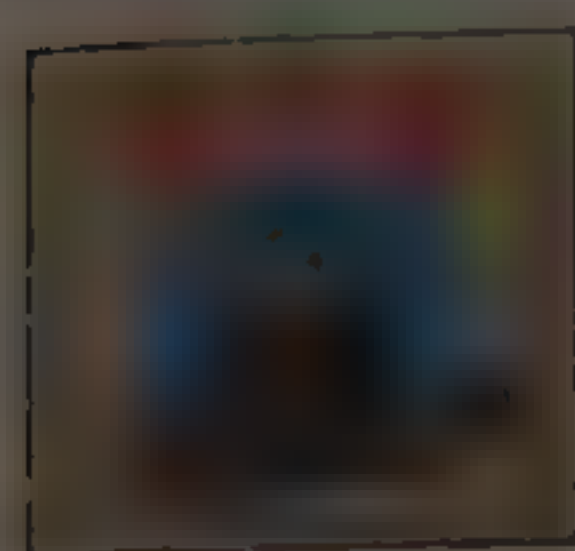
#2556 8882-170 ST. {WEST EDM MALL} • 489-SHOW  
EDMONTONEVENTCENTRE.CA

50 // MUSIC

VUEWEEKLY // JUL 9 - JUL 15, 2006



**Nutsak**  
Failed Musicians  
(Signed by Force)  
★★★★☆



With a name like Nutsak, it's gotta be good, right? Wrong. Sounding kind of like a circus on acid, interbred with aliens, Nutsak is probably the kind of band where a live show would leave you sweaty and satisfied, but on record it's not really the kind of thing you can get into. It meanders and goes nowhere, it's terribly juvenile and ultimately doesn't redeem itself.

**BRYAN BIRTLES**  
// bryan@vuwweekly.com

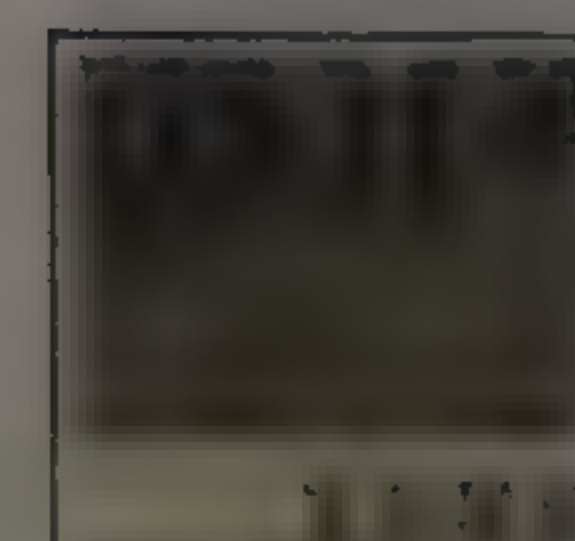
**Saxon**  
The Seeds  
(Independent)  
★★★★☆



Let's say you and a couple friends found yourself washed up on a deserted island and you wanted to start a band. Miraculously, in addition to the instruments you wanted to play in the first place, this middle-of-nowhere island for some reason had power outlets and a pretty killer hi-fi that you could play records on. Unfortunately, there are only two records. Let's say one is by Montréal's electrofunk synth-poppers Chromeo and the other is by Oakland, California-based noise punks XBXX. If a steady diet of '80s-inspired fun ballads and screamy and grindy but exuberant punk songs were the only influences you had for a couple of years while you practised up before you were rescued off of such an island and then went on tour, you might sound something like Vancouver's SSRIs.

**BRYAN BIRTLES**  
// bryan@vuwweekly.com

**Zeus**  
Sounds Like  
(Arts & Crafts)  
★★★★☆



It's odd how some albums grip you right away while others are slow burners, worming their way into your brain and revealing their melodic hooks to you slowly. Zeus's new EP is the latter. Upon first listen it seems rather empty, but its interest is somewhat subtle—not hidden exactly, but it takes awhile to find. The EP's best song, opener "How Does it Feel," illustrates the point exactly—the song's seasons-in-the-sun-but-bitter vibe is fine, but it's the backup vocals that blast the track into your mind and make it stay. When the band rocks out on cover song "That's All" and closer "Corner Stories" it works less successfully; the band's strength lies in sweet but melancholy pop. Nonetheless, this EP clearly does what EPs ought to—make you want to hear what's next.

**BRYAN BIRTLES**  
// bryan@vuwweekly.com

**ALBUM REVIEWS**

**The Seeds,**  
The Seeds  
(GNP Crescendo)  
Originally released: 1966



In the aftermath of a number of celebrity passings—dominated by Michael Jackson, with lesser amounts of talk going to Farrah Fawcett, Ed McMahon and the Rolling Stones' former manager Allen Klein, among others—one name has all but escaped the press: Sky Saxon.

Saxon may have slipped through the cracks honestly enough—he's hardly been a household name to most, and his passing came on June 25, the same day that Fawcett and Jackson died, meaning that the news was up against the onslaught of blathering Jackson coverage that continues unabated—but with a body of work that stretches over several decades, he certainly deserves some thought.

Saxon led a number of different groups throughout his career, but it's the Seeds that he's most often identified with, and rightly so: the Seeds' self-titled 1966 debut is a remarkable slice of garage rock, straddling the line between the innocence of days gone by and the nihilism that was creeping up just around the corner.

The album opens up with a series of uncluttered lines—as he sings, "I can't seem to make you mine / You fly around like a bee / Hurtin' everything that you see / I try everything I know / To make you wanna love me so / The only things you do / Is try to put the hurt on me."

On the surface there's a simplicity there that seems lifted out of the '50s, except Saxon's delivery is far beyond any sort of be-bop-alula-good-time teen-idol stuff. Saxon sounds distraught—no, tortured is more like it—as he works his way through that opening number's

slow-and-steady grind, his grunts and groans between the lines saying almost as much—sometimes even more—than the words themselves. It's with those wordless interjections that Saxon turns the Seeds from just another gang of garage rockers out for some laughs into something that was a precursor to punk—three chords and some wicked attitude are at the heart of the record.

Saxon is bratty at times—"Nobody Spoil My Fun" and "Girl I Want You" fall into that category—but more often he sounds like a man possessed, one who's in very

real danger of being crushed beneath the immense pressure of the 1966 world. (The driving "Pushin' Too Hard" may be the best example of this when Saxon sings, "All I want is to just have fun / Live my life like it's just begun / But you're pushin' too hard / Pushin' too hard on me.")

The band's musical approach is very much one that crashes, booms and bangs, subtly not entering the equation very often—likely due at least in part to youthful idealism, with Saxon and his bandmates out to make music without regard for the future. It's as though nothing matters beyond the moment as the bass bumps up and down and tambourines shake behind spidery guitar lines and trippy keyboards.

There's an urgency and abrasiveness running through *The Seeds*, the band's reach coming very close to exceeding its grasp at times while never quite falling apart. Instead, the group careens along the edge of disaster, keeping things simple until confidence builds and someone reaches a little farther, stretching out most often with a guitar that pushes against the songs' boundaries. It's dangerous stuff, just like the best garage rock always is.



**SPIRIT IN THE SKY** >> Rockin' the garage

**HAIKU**

**Rob Thomas**  
Cradlesong  
(Atlantic)

I dub this genre  
Adult Cunt-emporary  
Meets bland has-been rock

**The Danks**  
Are You Afraid Of...  
(Collagen Rock)

Gritty guitar pop  
Perfectly executed  
Like a guillotine

**Kevin Hearn and Thinbuckle**  
Havana Winter  
(Celery Music)

Breezy tunes get weird  
Like laying in a hammock  
Whilst huffing some glue



**Nickodemus**  
Sun People  
(ESL)

Stylistic mish-mash  
Sorta like hip-hop meatloaf ...  
The food, not the dude

**I Am Committing A Sin**  
Grow Past Their Promises  
(Verona)

Awesome choppy rock  
Mathlete ADSD kids  
Need to up their meds!

**Rick Estrin & The Nightcats**  
Twisted  
(Alligator)

Zoot-suit jumpin' blues  
Fronted by the most spot-on  
Sleazeball car salesman

**PROHIBITION**  
**CAKE EATERS**

**BEDOUIN SOUNDCLASH**  
**AFTERPARTY**

THURSDAY JULY 16th

with guest DJ  
**ECLAIR**  
from  
bedouin soundclash

**PROHIBITION**  
11026 Jasper Ave.

**TUESDAYS.**  
**SEXY. FOXY.**  
**BLACK DOG.**



**BIG ROCK PINTS ONLY \$3.75**  
**TRY NEW BIG ROCK LIME LIGHT LAGER**



# BATTLE TEMPLE

MC DEGREE

MC DEGREE  
WAYNE JONES  
& THAT GUY!!!

WHO WILL BE KING  
OF  
temple

COBRA COMMANDER  
BATTERY  
BUDAKRON  
SHORTTOP  
JAKE ROBERTS  
WARRIOR MUSIC  
HOTSPUR POP  
OPTIMIXX:PRIME  
DJ TRON  
MURKY Q

PREVIEW // SE7ENSIDED

## Seven sides to The Silver Lining

Hard work is the key that turns Edmonton rock band's debut



SINGLED OUT >> Edmonton's Se7enSided find a common ground for its songs // Supplied

MIKE ANGUS

WWW.VUEWEEKLY.COM

It's been a big learning curve, and a lot of hard work," explains Darren Nakonechny, lead singer of Edmonton modern-rock band Se7enSided. "It's been weeknights constantly, shows whenever we could. About two years ago we settled down and said, 'OK, we need a full-length record. We're gonna do this as a career.' After settling down and focusing on the record, we had some

tough times, went from studio to studio, and finally found the right studio, the right producer and it all came together for us. It worked out really awesome. For all the time it took, it was worth it."

The right studio and right producer was Randor Lin at Edmonton's Turnkey Studios, whose other projects include Ten Second Epic. The final product is the band's first full-length album, *The Silver Lining*, and the payoff is the CD release party this Saturday at the Starlite Room. The new record contains

material that stretches back as far as nine years, which is not uncommon for a first album.

"We've noticed all our songs have a single-ish quality," Nakonechny reflects. "There's different edges but we always stay pretty consistent with our style."

For an independent band that has persevered for almost 10 years, it's been a long road, Nakonechny admits, but ultimately a rewarding one.

"We always thought that recording the album would be the toughest part, but now it's definitely the push of the album to get it out there and to get people to hear it. We'd like to get a record label deal, ultimately, but that comes in stride."

The band's life hasn't been solely nose-to-the-grindstone, however; the members have recently enjoyed some well-deserved luck in navigating an 11th-hour line-up change on the eve of the CD release.

"It really did seem like luck, because it was the first audition that I had gone to," explains drummer Aaron Hanley, "and everything felt great, and they told me to come back. Since then it's fit really well." ▽

SAT, JUL 11 (8PM)  
SE7ENSIDED  
WITH CHASING JONES, RADIO LETDOWN  
STARLITE ROOM, \$10

## HOROSCOPE

### ARIES (Mar 21 – Apr 19)

Miracle of miracles: a pointless pain in the butt will soon stop bugging you. Meanwhile, an annoying itch in your heart is subsiding, and may even disappear. As a result of these happy developments, you will be able to concentrate on a much more interesting and provocative torment that has been waiting impatiently for your loving attention. Actually, it's an ancient torment dressed up in a new package. But as before, it's a torment you've never had the right name for. That's about to change, however. You're finally ready to find the right name for it, and when you do, you'll be halfway toward a permanent cure.

### TAURUS (Apr 20 – May 20)

When he was growing up, the father of basketball superstar Pat Riley forced him to play basketball with kids who were stronger and tougher than he was. He said it forged his son into a winner. I can see the principle at work, but it doesn't come naturally to me. In my efforts to provide you with the parenting you missed as a kid, I've always preferred a gentler, more nurturing approach. Nevertheless, the time has come to override my personal desires for the sake of your character-building needs. I recommend that you force yourself to play with grown-up kids who're stronger and tougher than you.

### GEMINI (May 21 – Jun 20)

I wouldn't get too agitated about the supposed "writing on the wall" if I were you. The handwriting is not God's, for God's sake. It's not even that of a wise elder or

young genius. So don't attribute too much authority to it, please. It's just the opinion of someone who doesn't know any more about the ultimate truth than you do. So I suggest you cover it up with black spray paint and then carefully inscribe your own version of the writing on the wall. Reality is especially malleable right now, so the most forcefully expressed prophecy will probably come true.

### CANCER (Jun 21 – Jul 22)

I believe that when you chatter carelessly about a big change that's in the works, you're in danger of draining it of some of its potency. So I don't want to trumpet or gossip about the gift that's on its way to you. I'll just mention that it's coming, and urge you to prepare a clean, well-lit place for it to land. Here's a hint: it could, among other things, help you convert one of your vulnerabilities into a strength or inspire you to start transforming an area of ignorance into a future source of brilliance.

### LEO (Jul 23 – Aug 22)

At the farmers' market, an escape artist performed in the middle of the street. As a crowd gawked, he had two big strong men tie him up tight in a straitjacket and 15 metres of chain. For the next 20 minutes he shimmied and contorted and bent over backwards. His face grew red and sweaty. There were no Houdini-like magic tricks. There were no puffs of smoke or magic boxes or mirrors or distracting assistants. He rarely spoke as the ordeal progressed, but in the end, after the last of the chains slipped off and he wrestled his way out of the

straitjacket, he said simply, "Now I invite all of you to go home and use what I just did as a metaphor for your life." It was a supremely sexy performance, and I realized maybe it would help you with your current situation.

### VIRGO (Aug 23 – Sep 22)

Your concentration for dicey assignments, like conquering fear and adversity, is sharp. And I bet you'll summon a lot of stamina and resourcefulness if you're pressed to solve a crucial riddle during a turning point in your own personal hero's journey. On the other hand, humdrum details have the potential to flummox you, especially if they involve tasks you're not even that interested in or committed to. The moral of the story: banish absent-mindedness by keeping yourself focused on only the most riveting challenges.

### LIBRA (Sep 23 – Oct 22)

The sky will not start falling. But something resembling heavenly tokens may cascade down with such frequency that you'll be wise to keep looking up a lot. You never know when another piece of the blessed puzzle will come raining down. And it would be a shame to suffer the embarrassment of having your favorable fortune knock you over. Who'd have ever guessed that a shower of good news would be such a tricky trial?

### SCORPIO (Oct 23 – Nov 21)

How well are you capitalizing on this year's unique opportunities, Scorpio? Since we're midway through 2009, let's take an inventory. I hope that by now you have at least begun building the power spot or energy source that will serve as

your foundation for the coming years. So much the better if it's more than halfway finished and will be ready for full use by the end of summer or early fall. Remember my promises: life has been and will continue to be conspiring to get you settled in your ideal home base, supercharge your relationships with your closest allies, and connect you with the resources that will fuel your long-term quest.

### SAGITTARIUS (Nov 22 – Dec 21)

In the Middle Ages, people became adults when they turned seven years old. These days, the threshold is much later. I'm happy about that. In my view, the longer you can hold on to your playful irreverence and innocent lust for life, the better. Still, there is value in taking on the kinds of responsibilities that help you express yourself with grace and power. So I don't mean to rush you, but it might be time to take a step towards being on the verge of tiptoeing to the brink of preparing to accept more adulthood into your heart. You could make the process less harrowing by hanging out with those rare wise guys and wise grrrls who've survived the transition to greater maturity and a higher degree of professionalism with their youthful flair more or less intact.

### CAPRICORN (Dec 22 – Jan 19)

I don't care what you feel this week, as long as you don't feel nothing. Get inflamed with hunger or justice or sadness or beauty or love, but don't submit to apathy. Don't let yourself be shunted into numbness. You can't afford to be cut off from the source of your secret self, even if it means having to feel like hell for a while. And the odd thing is that if you're willing to go through hell, you won't have to go

through hell. So to hell with your poker face and neutrality and dispassionate stance. Be a wild thing, not a mild thing.

### AQUARIUS (Jan 20 – Feb 18)

The *Iliad* is an ancient Greek epic poem that describes events near the end of the Trojan War. Most modern critics regard it as a foundation stone of western literature. In my opinion, though, it's mostly just a gruesome tale of macho haters who are inflamed with pride, treat women like property, and can't stop killing each other. I share the perspective of poet Diane di Prima, who once had a dream in which the *Iliad* was cast as gangsta rap. Now please adopt the style of our critique for use in your own life, Aquarius. What supposedly noble or important situation is actually pretty trivial or clichéd? It's time for you to tell the truth about the hype

### PISCES (Feb 19 – Mar 20)

"May you live in interesting times." That old toast is actually a droll curse meant to be heaped upon an enemy. "Interesting" implies rapid change, rampant uncertainty, and constant adjustment. What's preferable is to live during a boring era when stability reigns. Or so the argument goes. But I reject that line of thought. I celebrate the fact that we're embroiled in interesting times. I proclaim our struggles to navigate the sharp turns and uphill climbs to be a jubilee of the first degree. What fantastic luck it is to be on the planet when everything mutates! May we be up to the task of bringing heaven down to earth. May we be worthy of the trust the universe is placing in us. Now get out there, Pisces, and enjoy the hell out of the epic and entertaining drama we're stewarding. This is your time to be a leader and a luminary. ▽



# EVENTS WEEKLY

FOR YOUR FREE LISTINGS TO 780.426.2889  
OR EMAIL LISTINGS@VUEWEEKLY.COM  
DEADLINE: FRIDAY AT 3PM

## CLUBS + LECTURES

**AIKIKAI AIKIDO CLUB** 10139-87 Ave. Old Strathcona Community League • Japanese Martial Art of Aikido • Every Tue 7:30-9:30pm; Thu 6-8pm

**AWA 12-STEP SUPPORT GROUP** Braeside Presbyterian Church basement, N. door, 6 Bernard Dr, Bishop St, Sir Winston Churchill Ave, St. Albert • For adult children of alcoholic and dysfunctional families • Meet Mondays including holidays, 7:30pm

**BIG BIN EVENT** www.edmonton.ca/reuse • To dispose of household items in good condition too large for regular garbage collection at no cost. Household hazardous waste items not accepted

**BUDDHISM LECTURE SERIES** SGI Culture Centre, 10711-107 Ave, 2nd Fl • A Philosophy for living • Free • Sat, July 11, 1-2pm

**BUDDHIST PRACTICE** 10502-70 Ave, www.karmatashilling.ca • Meditation and Buddhist practice: Wed, 7pm • DVD's and discussion: Fri, 7pm • Free, beginners welcome

## CANADIAN MENTAL HEALTH

**ASSOCIATION** Suite 800, 10045-111 St, 780.414.6311 • Family support drop-in group for individuals who are supporting an adult family member who is living with a mental illness • Every Wed, 6:30-8:30pm

**CHESS CLUB** 780.474.2318 • Learn to play chess; opportunities for all ages including classes, school programs and tournaments • rovingchessnuts@shaw.ca

**COUNTRY SOUL STROLL** www.edmontonsoulsideside.com • Self-guided driving tour of Sturgeon County and the northern region of Edmonton's countryside • July 18-Sept 7 • Kick-off weekend: features a pancake breakfast, tours, and demonstrations; July 18-19 9am-4pm

**EDMONTON ESPERANTO SOCIETY** Rm 1812, 10025-102A Ave, 780.702.5117 • Fri, noon-1pm • vaughn@sewardconsulting.com

**EDMONTON GHOST TOURS** Meet in front of the Rescue Statue next to the Walterdale Playhouse, 10322-83 Ave, 780.289.2005, www.edmontonghosttours.com • Walk through Old Strathcona and hear true stories of ghosts and hauntings • Mon-Thu, until Aug 20, 9pm • \$5

**HISTORICAL TRANSIT TOURS** Departures from City Hall, north side • Edmonton Transit System tours of Edmonton • July 14-Aug 15 • \$5 (regular tour)/\$10 (premium tour) at TIX on the Square

**"HOME" ENERGISING SPIRITUAL COMMUNITY FOR PASSIONATE LIVING** Garneau/Ashbourne Assisted Living Place, 11148-84 Ave • Home: Blends music, drama, creativity and reflection on sacred texts to energise you for passionate living • Every Sun 3-5pm

**INTRODUCTION TO CO-HOUSING** www.meetup.com/Alberta-Cohousing-Network • Tue, July 14, 7-9pm • Free, contact Alberta Co-Housing Network

**MEC BIKE FEST** MEC parking lot, 12328-102 Ave, www.edmontonbikes.ca • A bike swap, music, recycle bicycle parts for the Edmonton Bicycle Commuters' Society • Sat, July 11, 9-11am • Free

**SUGARSWING DANCE CLUB** Orange Hall, 10335-84 Ave, 780.604.7572 • Swing Dance at Sugar Foot Stomp: no experience needed, beginner lesson followed by dance every Sat, July 18, 8pm (door); www.sugarswing.com

**SWEET MOMMA-FOR PREGNANCY WELLNESS** Simply Supper, 1, 2305 Rabbit Hill Rd, 780.433.6958 • Healthy Eating During Your Pregnancy; Wed, July 15, 7-9pm • Homemade Baby Food and Baby Nutrition; Wed, July 22, 10am-12pm, or Wed, July 29, 10am-12pm • Pre-register www.simplysupper.ca, code "babybelly" call 780.433.6958

**URBAN GREEN CO-HOUSING** abcohousing.ning.com, 780.990.1755 • Discussions about creating a green co-housing community in the core of Edmonton • Thu, July 9, 7-9pm • Free

**VEGETARIANS OF ALBERTA** Riverdale Community League park (inside if rain), 9231-100 Ave • Potluck Picnic (with a growing raw food section). Bring potluck dish to serve at least 6 people plus your own plate, cutlery, cup and serving spoon, and chair or blanket if desired • Sun, July 12, 5:30pm

**WINSPEAR TOURS** Winspear Centre, corner of 99 Street and 102 Ave • Free guided summer tours; each tour begins at the main

doors • Mon, 10am; July 14, 21, 28 • Free, must reserve in advance at 780.401.2515

**WOMEN IN BLACK** In Front of the Old Strathcona Farmers' Market • Silent vigil the 1st and 3rd Sat, 10-11am, each month, stand in silence for a world without violence

## COMEDY

**CENTURY CASINO** 13103 Fort Rd, 780.481.9857 • YUK YUKS Presents Marcus Beaubier and Kristeen von Hagen; July 9-11 • YUK YUKS Presents Lawrence Morcenstern; July 16-18 • Mike CraigDallie; July 23-25 • Shows start at 8pm Thu-Sat and lat show at 10:30pm on Fri-Sat; \$12 (Thu)/\$19 (Fri/Sat)

**COMEDY FACTORY** Gateway Entertainment Centre, 34 Ave, Calgary Trail • Thu, 8:30pm; Sat, 8pm and 10pm • Brian Work; July 10-11 • Improv; July 17-18 • Bob Angeli; July 24-25

**COMIC STRIP** Bourbon St, WEM, 780.483.5999 • Wed-Fri, Sun 8pm; Fri-Sat 10:30pm • Hit or Miss Mondays: Each Mon • Alex Nussbaum; until July 12 • The Andrew Iwanyk Experience; July 14 • Tu Rae; July 15-19 • The Nasty Show; Tue, July 21, 8pm • Theo Von; July 22-26

**DRUID** 11606 Jasper Ave, 780.710.2119 • Comedy Night: Hosted by Lars Callieou • Every Sun, 9pm

**LAUGH SHOP** 1105-6606 137 Ave, Londonderly Mall, 780.476.1010 • Wed-Thu 8pm; Fri-Sat 7:30pm and 9:45pm • Mike Dambra; until July 10 • Kenny V; July 15-18 • Tyler Hawkins; Wed, July 22, 8pm • Dave Nystrom; July 23-25

## QUEER

**AFFIRM SUNNYBROOK-RED DEER** Sunnybrook United Church, Red Deer, 403.347.6073 • Affirm welcome LGBTQ people and their friends, family, and allies meet the 2nd Tue, 7pm, each month

**BISEXUAL WOMEN'S COFFEE GROUP** A social group for bi-curious and bisexual women every 2nd Tue of the month, 8pm • groups.yahoo.com/group/bwedenmonton

**BOOTS BAR AND LOUNGE** 10242-106 St, 780.423.5014, www.bootsbar.ca • 2nd Thu: Illusions Social Club • 3rd Wed: Edmonton O Society • 2nd Tue: Edmonton Rainbow Business Association • Every Fri: Philosophy Café • Fri and Sat DJ SeXXXy Sean 10-3 • Long Weekend Sundays feature the Stardust Lounge with Miss Bianca and Vanity Fair

**BUDDYS NITE CLUB** 11725B Jasper Ave, 780.488.7735 • DJ Dust 'n' Time; Mon 9pm • DJ Arrow Chaser; Tue 9pm • DJ Dust 'n' Time; Wed 9pm; no cover before 10pm • DJ Arrow Chaser; Fri 8pm; no cover before 10pm • DJ Earth Shiver 'n' Quake; Sat 8pm; no cover before 10pm • DJ Bobby Beatz; Sun 9pm • Drag Queen Performance Show; Sun; no cover before 10pm

**EDMONTON PRIME TIMERS (EPT)** Unitarian Church of Edmonton, 10804-119 St • A group of older gay men and their admirers who have common interests meet the 2nd Sun, 2:30pm, most months for a social period, short meeting and guest speaker, discussion panel or potluck supper. Special interest groups meet for other social activities throughout the month. E: edmontontpt@yahoo.ca, www.primetimersww.org/edmonton

**GLBT SPORTS AND RECREATION** www.teamedmonton.ca • Women's Drop-In Recreational Badminton; Oliver School Gym, 10227-118 St, 780.465.3620; Wed, 6-7:30pm • Bootcamp; Lynnwood Elementary School at 15451-84 Ave; Mon, 7-8:15pm; bootcamp@teamedmonton.ca • Bowling; Gateway Lanes, 100, 3414 Gateway Blvd; Sat, 5-7pm; bowling@teamedmonton.ca • Curling; Mon, 7:15-9:15pm; Granite Curling Club; 780.463.5942 • Running; Sun, Tue, Thu; running@teamedmonton.ca • Swimming; NAIT pool, 11762-106 St; Tue, 8-9pm, Thu, 7:30-8:30pm; swimming@teamedmonton.ca • Volleyball; Tue Recreational: Mother Teresa Elementary School at 9008-105A, 8-10pm; Thu intermediate: Amiskiwac Academy, 101 Airport Rd, 8-10pm; recvolleyball@teamedmonton.ca • YOGA (Hatha): Free Yoga every Sun, 2-3:30pm; Korezone Fitness, 203, 10575-115 St, yoga@teamedmonton.ca

**ILLUSIONS SOCIAL CLUB: CROSSDRESSERS** 780.387.3343 • meet monthly • For info go to groups.yahoo.com/group/edmonton\_illusions/

**INSIDE/OUT U of A Campus** • Campus-based organization for lesbian, gay, bisexual, trans-identified and queer (LGBTQ) faculty, graduate student, academic, straight allies and support staff • 3rd Thu each month (fall/winter terms): Speakers Series. Contact Kris (kwell@ualberta.ca)

**LIVING POSITIVE** 404, 10408-124 St, www.edmlivingpositive.ca, 1.877.975.9448/780.488.5768 • Providing confidential peer support to people living with HIV • Tue, 7-9pm: Support group • Daily drop-in, peer counselling

**MAKING WAVES SWIMMING CLUB** www.geocities.com/makingwaves\_edm • Recreational/competitive swimming. Socializing after practices • Every Tue, Thu

**PLAY NIGHTCLUB** 10220-103 St, www.play-nightclub.ca • Open Thu, Fri, Sat • The first bar for the queer community to open in a decade with DJs Alex Brown and Eddie Toonflash

**PRIDE CENTRE OF EDMONTON** 9540-111 Ave, 780.488.3234, www.pridecentreofedmonton.org • Open Tue-Fri 1-10pm, Sat 2-6:30pm • LGBT Seniors Drop-in: Every Tue/Thu, 2-4pm • CA: Thu (7pm) • Suit Up and Show Up: AA big book study group every Sat, noon • Youth Understanding Youth: Up to 25 years, support and social group every Sat, 7-9pm; yuy@shaw.ca • Womonspace: Board meeting 1st Sun every month, 10:30am-12:30pm • Trans Education/Support Group: Meet the 1st and 3rd Sun, 2-4pm, every month; www.albertatrans.org • Men Talking with Pride: Sun 7pm; facilitator: Rob Wells robwells780@hotmail.com • HIV Support Group: 2nd Mon every month, 7pm • Transgender, Transsexual, Intersex and Questioning (TTIQ) Alliance: Support meeting and Tue every month, 7-9pm • Transgender, Transsexual, Intersex and Questioning Education, advocacy and support for men, women and youth • Free short-term, solution-focused drop-in counseling: Wed, 7-10pm • YouthSpace: drop-in for LGBTQ youth up to 25; Tue-Sat, 3-7pm

**PRISM BAR** 10524-101 St, 780.990.0038 • Wed: Free Pool; Karaoke, 9pm-midnight • Thu: Prism Pool League; 7-11:30pm • Fri: Steak Nites; 5-9pm; DJ at 9:30pm

**ROBERTSON-WESLEY UNITED CHURCH** 10209-123 St, 780.482.1587 • Soul OUTing: an LGBT-focused alternative worship • 2nd Sun every month, 7pm; worship Sun, 10:30am; people of all sexual orientations welcome. A LGBT monthly book club and film night. E: jravenscroft@rwuc.org

**ST PAUL'S UNITED CHURCH** 11526-76 Ave, 780.436.1555 • People of all sexual orientations are welcome • Every Sun (10am worship)

**WOMONSPACE** 780.482.1794, www.womonspace.ca, womonspace@gmail.com • A Non-profit lesbian social organization for Edmonton and surrounding area. Monthly activities, newsletter, reduced rates included with membership. Confidentiality assured

**WOODY'S** 11723 Jasper Ave, 780.488.6557 • Karaoke with Nathan; Mon 8pm • Martini Mondays; 3pm • You Don't Know Game Show with Patrick and Nathan; Thu 9pm • Long Island Iced Tea; Thu 3pm • Karaoke with Morgan; Wed 7pm • Karaoke with Kevin; Sun 8pm

**YOUTH UNDERSTANDING YOUTH** www.yuyedm.ca • Meets every Sat, 7-9pm • Contact Scott for info email: info@yuyedm.ca, T: 780.248.1971

## SPECIAL EVENTS

**CAPITAL EX** Northlands AgriCom, www.capitalex.ca • Sip! the wine and food experience; Cirque Shanghai: Bai Xi; David Clayton Thomas with guest Powder Blues • July 17-26

**GREEN FESTIVAL** Devonian Botanic Garden, www.devonian.ualberta.ca • Featuring exhibits and Eco-lectures giving people ideas as to how to be more environmentally friendly, with vendors from home builders to hair salons • July 19, 11am-5pm • Standard admission prices

**MAKE A NOIZEN** Naked Cyber Café, 10354 Jasper Ave • Poetry, music and art Agaperayunexperiment and assorted guests will be playing. A fundraiser for noizen of the world, a play at the Edmonton Fringe Festival • July 10 • \$5 (door)

**SIERRA LEONE HEALTH CENTRE** Belvedere Community League, 13223-62 St • Fundraiser dinner dance presented by the Tamaraneh Society for Community Development with the Sinkunia Community Development Organization • Sat, July 18 • \$35; funds to build a Health Centre in the Romano Village in Sierra Leon

**SOURDOUGH RIVER FESTIVAL** www.sourdoughraceassociation.com, 780.406.0235 • Raft races, pancake breakfast, music, and displays, the 50th Anniversary celebration • Sun, July 12 (Race), Sat, July 11 (Family fun activities)

**STREET PERFORMERS FESTIVAL** Sir Winston Churchill Sq, www.edmonton-streetfest.com • Featuring street acts, rovers, interactive comedy characters, kids' activities, live music and more until July 12 • Late Night Madness: Stanley A Milner Library Theatre, 7 Sir Winston Churchill Sq; July 10-11, 11pm; \$15 (adv)/\$17 (door) at TIX on the Square

**TASTE OF EDMONTON** Churchill Square • July 17-26, 11am-11pm • \$27 (for 30 tickets; available until July 16)/\$30 (per sheet) at TIX on the Square

**TRASHY ART** Hydeaway, 10209-110 Ave • Art Silent Auction in support of Change for Children, music by Jill Pollock and DJs Elissa and Jamie • Thu, July 16, 8-11:30pm • Free

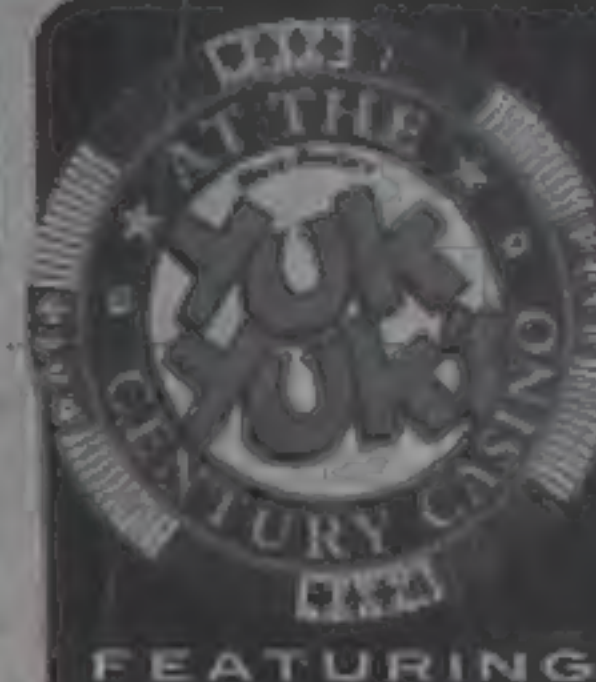


# CENTURY CASINO™

## UPCOMING SHOWS:

**JUL SHOWS**

Call 780.481.YUKS FOR TICKETS & INFO



JULY 9-11:  
**MARCUS BEAUBIER & KRISTEEN VON HAGEN**

JULY 16-18:  
**LAWRENCE MORGENSTERN**

JULY 23-25:  
**MIKE CRAIGDALLIE**

JULY 30 - AUGUST 2:  
**JASON ROUSE**

**JUL 15**

**\$34<sup>95</sup>/\$44<sup>95</sup>**  
AVAILABLE AT TICKETMASTER  
481-8000 AND CENTURY CASINO



THE PROCLAIMERS

**JUL 31**

**\$29<sup>95</sup>**  
AVAILABLE AT TICKETMASTER  
481-8000 AND CENTURY CASINO



THE IRISH DESCENDANTS

**AUG 20**

**STARTING AT \$39<sup>95</sup>**  
AVAILABLE AT TICKETMASTER  
481-8000 AND CENTURY CASINO



BJ Thomas

**AUG 22**

**\$39<sup>95</sup>/\$49<sup>95</sup>**  
AVAILABLE AT TICKETMASTER  
481-8000 AND CENTURY CASINO



Chilliwack

TICKETS AVAILABLE AT CENTURY CASINO  
ALL SHOWS DOORS AT 7PM • 13103 FORT RD • 643-4000



# Speaking more queerly

A few weeks ago Adam Nagourney of the *New York Times* explained on the front page of the paper that "Even as cultural acceptance of homosexuality increases ... the politics of gay rights remains full of crosscurrents."

I read this sentence in a coffee shop and it took everything inside of me not to stand up and yell, "Amen brother!" At the heart of Nagourney's words is an understanding of the fact that

while stigma and outright hatred of homosexuality has decreased, and rights and freedoms have increased, the reality for people of diverse sexual and gender orientations is much more complex. There are more inroads to make, and it is at these inroads that paths begin to diverge and the crosscurrents begin. We see this clearly in Edmonton in the dynamic that exists between the queers and the gays.

To start with, gay can be implied to mean

homosexual, while queer suggests a more fluid and/or complex notion of sexual orientation. Someone who describes themselves as gay can be assumed to engage in same-sex activities whereas the same thing cannot be assumed of someone who describes themselves as queer.

Queer was historically used to describe things that were abnormal, and gay to describe someone who was happy. It is funny how queer and gay—that is to say abnormal and happy—can now lend themselves to be identifying political labels. It's possible that a gay person may not see their sexual orientation as being political, while someone who is queer would most likely understand that inherent in their declared orientation is the political.

A politically active gay person can be understood as someone who is looking for happiness in the full acceptance by the main-

stream of their sexual orientation, whereas a queer person can often be categorized as one which is comfortable challenging notions of normal and finds strength in abnormality. Marriage, equal opportunity at work and in the marketplace are the main concerns of many gay people's activism, while for many queer people the notion of marriage is troubling and systems of capitalism and the like must be questioned.

While I believe gay and queer can exist on the same spectrum, increasingly gay and queer are coming to ideological loggerheads. For an example, one need look no further than this year's Pride parade celebrations in Edmonton. For many gays the news that TD Bank was sponsoring Edmonton's Pride parade heralded a new era of support. Gays saw TD Bank's sponsorship as increased legitimacy of homosexuality and the accompanying lifestyle. As one person wrote on the Edmonton Pride Festival facebook wall, "It's awesome to see

that large companies such as TD are able to open up and be progressive enough to support such an event as Edmonton Pride."

For Edmonton queers, however, the TD Bank sponsorship pointed to the growing commercialization of Pride and the gay lifestyle. Many queers in Edmonton were specifically disturbed by the renaming of the Pride Parade to the TD Bank Pride Parade. Members of the Queer Recruitment Army, a new activist group in the city, carried signs during the parade that read things such as "Stonewall was not sponsored by TD" and "My Pride is not for sale."

Cliché would dictate that what potentially divides queers and gays is nothing compared to what unites them, but that is only true in the same way it is true of all human diversity. In practice the differences in queer and gay identities are substantive. They speak to different ways of seeing and being seen in the world. They reflect different values and, ultimately, very different goals.

It was not that long ago that queer was rarely used. During the first year of Exposure I was invited to speak about our upcoming festival on a local radio show. The

announcer, a homosexual himself, refused to use the event's full title, Exposure: Edmonton's Queer Arts and Culture Festival, saying that he did not feel comfortable using the word queer. That same year our board chair was the recipient of a very nasty email from a former resident of Edmonton who violently objected to the use of the word queer. For some the word queer still stings from back in the day when it was used to disparage people, not used by people for empowerment.

Fast forward to present day, when people's use of the word gay is being policed to ensure that they are not being homophobic, while queer rolls off people's tongues without a second thought. It is used to sell beer, describe youth events and increasingly as a label to describe one's self.

If things continue to progress the way I think they will, in the future gay will remain for the most part a word used to describe a man's same-sex orientation whereas queer will become less associated with sexual identity and more about political ideas and alternative ways of being. In the meantime, pay attention. ♡

## CLASSIFIEDS

FOR YOUR FREE LISTINGS TO 780.426.2889  
OR EMAIL LISTINGS@VUEWEEKLY.COM  
DEADLINE: FRIDAY AT 3PM

### BUSINESS OPPORTUNITIES

#### BIGGEST HEALTH DISCOVERY IN 20 YEARS!

This patented product will be the next BILLION DOLLAR GIANT! Great opportunity to improve your health and wealth!

For more info call Ken  
**780-454-6971**  
www.maxtrax4u.com/kenneiths

### EDUCATIONAL

FILM AND TV ACTING  
Learn from pro's how to act in Film and TV  
Full-time training.  
1-866-231-8232  
www.vadastudios.com

### FRAMING

PICTURE FRAMES

### MOVIE POSTER SHOP

Affordable picture frame options. Movie Posters.  
8126 Gateway Blvd. 439-0408

### HELP WANTED

The Cutting Room is looking for Assistants and Stylists  
Please drop off your resume at 10536 -124 Street

### CHANGE YOUR LIFE! TRAVEL, TEACH

ENGLISH: We train you to teach. 1000's of jobs around the world. Next in-class or ONLINE by correspondence. Jobs guaranteed. 772-104 St. Call for info pack 1.888.270.2941

Drivers wanted: \$15+/hr, Wed (night), Thu (day), perm/PT. Must have mini-van or truck. Looking for reliable, responsible person. Ph 780.907.0570

### MUSICAL INSTRUCTION

MODAL MUSIC INC. 780.221.3116  
Quality music instruction since 1981.  
sGuitarist. Educator.  
Graduate of GMCC music program

### ARTIST TO ARTIST

FREE-FREE-FREE-FREE-FREE  
FREE-FREE-FREE-FREE-FREE  
ARTIST/NON PROFIT CLASSIFIEDS

Need a volunteer? Forming an acting troupe? Want someone to jam with? Place up to 20 words FREE, providing the ad is non-profit. Ads of more than 20 words subject to regular price or cruel editing. Free ads must be submitted in writing, in person or by fax. Free ads will run for four weeks, if you want to renew or cancel please phone Glenys at 780.426.1996/fax 780.426.2889/e-m office@vueweekly.com or drop it off at 10303-108 St. Deadline is noon the Tuesday before publication. Placement will depend upon available space

Call for artists-Kaleido 2009 ArtFestival,

Sept 25-27. Looking for all styles of work, any medium for art show and sale. Vendors for art market wanted also. Contact aota\_artists@yahoo.ca for details

**2010 EARTH EXHIBIT CALL TO ENTER:**  
The Works Art & Design Festival is currently accepting applications to take part in the 2010 Core Program of themed exhibits. **Deadline:** Aug 29, 2009. Download application at www.theworks.ab.ca

**2010 EARTH EXHIBIT CALL TO ENTER:**  
The Works Art & Design Festival is currently accepting applications to take part in the 2010 Core Program of themed exhibits. **Deadline:** Aug 29, 2009. Download application at www.theworks.ab.ca

Submit exhibits for consideration in the following categories: Environmental Site Specific Installation; Curated Group Exhibit, Individual or Two Artist Exhibit, and Community Programs. invited to participate in 2010 at The Works Art Market and Food Street (deadline Feb. 15, 2010) and Street Stage (deadline Mar. 15, 2010). Application at www.theworks.ab.ca

Allied Arts Council, Spruce Grove invites Alberta artists to submit a proposal as feature artist for a solo/group show at the Spruce Grove Art Gallery in 2010. **Deadline:** June 30. For more info call 780.962.0664

Call to Artists - West Edmonton Skateboard Park Artwork Competition are requesting proposals for artworks depicting the skateboard culture, and will be installed at the West Edmonton Skateboard Park, Callingwood District Park, 178 St, 69 Ave. **Deadline:** July 31; T: 780.944.5450 E: susan.meunier@edmonton.ca

Whyte Avenue Art Walk: July 10-12, outdoor visual art festival is seeking volunteers to assist artists, report security concerns and provide orientation and promotion to the public. 10am-5pm daily (1/2 day shifts available). Youth volunteers welcome. Contact Kim at The Paint Spot 780.432.0240 or or info@paintspot.ca

OLD STRATHCONA YOUTH SOCIETY IS LOOKING FOR DONATIONS OF MEN'S AND BOY'S CLOTHING, AS WELL AS ART AND MUSIC SUPPLIES. 780-496-5947 NKENEDY@OSYS.CA

Flatbed Productions is looking for girls 18-35 for Edmonton's 1st hot rod pin-up girl calendar event on Aug 21, 09: Go to Flatbed Productions group on Facebook or call Paul 780.270.4886

### MUSICIANS

Heavy rock band seeks bass player. Songs written, demo available, pro gear a must, backing vocals an asset. No amateurs. Paul 780.233.4269

Wanted: experienced local bands to play live. Good opportunity to make money. All musical styles welcome. call Veronica 780.690.1353

Love Jasper National Park? Play guitar? Keys? Banjo? Fiddle? Join McCoy Simonson's Rocky Mountain Outfit. E: McCoy at mccoysimonson@soniclandscape.ca for info

A working original top 40 trio requires a bass player. Looking for a professional with a marketable image. Serious inquires only. Call Roy at 780.418.2214

HELP SUPPORT THE YOUTH EMERGENCY SHELTER SOCIETY-PROGRAMS FOR YOUTH 780.468.7070; YESS.ORG

## Fun and Inspiring Employment

Public Outreach is offering great positions for anyone looking to gain valuable work experience in a fun and flexible environment.

As part of an Outreach Team, you will engage in meaningful dialogue in order to promote sustainable funding on behalf of our select group of non profits. Our Teams enjoy working outdoors in a dynamic and interactive atmosphere, on behalf of causes they feel passionately about. With flexible scheduling, excellent training, and scholarships this is an ideal employment opportunity!

**\$12 / Hour**  
guaranteed wage

To apply, please send resume with cover letter to **edmontonjobs@publicoutreach.ca**  
or call 780.436.9896  
www.publicoutreach.ca

ORDER FORM

## CLASSIFIEDS FOUR LINES FOR \$20

### EXTRAS

- ☐ Bolding \$4  
☐ Caps \$4  
☐ Extra Line \$4  
☐ Box Word Ad \$4  
☐ Symbols \$4

### FORM OF PAYMENT

☐ Cash ☐ Check ☐ VISA ☐ Mastercard  
Card# \_\_\_\_\_  
Name \_\_\_\_\_  
Address \_\_\_\_\_  
Ph. \_\_\_\_\_ Postal Code \_\_\_\_\_

### TOTAL

Lines \_\_\_\_\_  
Extras \_\_\_\_\_  
Subtotal \_\_\_\_\_  
GST 5% \_\_\_\_\_  
TOTAL \_\_\_\_\_

Phone 780.426.1996 from 9am to 5pm Mon-Fri • Email rob@vueweekly.com • Stop by 10303-108 St. Edmonton  
Deadline Tues at Noon • Please print legibly on lines at right • Up to 45 characters per line • Every letter, space or mark counts as one character • Allow one space following punctuation

Print your ad here:



# A friend indeed

## Dear Readers:

I recently resurfaced on Facebook after lying low for a year or so. Participating in social media no longer really feels optional—if you want to see people, that's where they went. I've also been fascinated lately by the way the new media are changing our relationships with our own histories. Never before has it been so easy to reconnect with your past, or so hard to escape it. And friending acts as a great leveler: ex-boyfriend = current book-club pal = your best friend in grade school = your mom. You have no idea what kind of person that former girlfriend—the one who eviscerated you in public and left you for dead—really is now, but there she is, posting recipes and kindergarten graduation pix as if nothing had ever happened. None of these quasi-connections need



feel any more real or more important than the "Which kind of dryer lint are you?" quizzes and exchanges of virtual knickknacks. That moment when her name first pops up in your Facebook email, though, that's as real as a sucker-punch to the solar plexus, and can feel quite similar. What happens after that is the story. If you've got a good Facebook reunion tale, please share it with the class. Here's the first one.

## Dear Andrea:

I Facebooked my high school boyfriend. I received a warm response and an update. He has a wife and kids and a finance career that sounds kind of sleazy. Way back, he was rich and I was from the wrong side of the tracks.

He PM'd me his phone number. I really had no interest in calling him but I gave

him mine thinking if he really wants to talk to me, he can call. I'm married and have two kids and really didn't care.

He called twice. I was surprised, but kind of enjoyed the conversations. I think my life now is a lot more interesting than his, and I'm doing just as well as he is. In high school it was always that he was going to go on to great things and I was just going to be a housewife (he told me this once). Now he sounds kind of out-of-control and I am quite satisfied with my life.

Also, he's cheating on his wife and pretending to be single on online dating sites. Oddly, it sounds like he's picking up working-class girls, like I was, which is weird for me. He says he doesn't want a divorce. I told him that sneaking behind his wife's back is wrong. I told him he should write to you although I doubt he will (and you'd hang him).

I definitely need to break the contact. But, you have no idea how empowering it is to find out I have, on my terms, a better life than he has.

This is sleazy, isn't it?

## Lady Schadenfreude

PS: OMG! When I turned down an invitation to come visit while his wife was out of town, he defriended me!

## Dear Lady:

It used to be a lot harder to defriend people, when they had to actually be your friend first and then you had to break up with them. Nothing illustrates better the difference between friends and "friends" than the fact that you can make the latter go away so easily. Not that this is entirely a bad thing, mind you. I've had plenty of real-life friends whom I would gladly have disappeared had I had access to a magic wand, or Facebook. Anyway, in this instance, good riddance to rich rubbish. Feh.

Since you asked, yes, of course it's sleazy. Let me count the ways: he has some sort of ill-defined, vaguely disreputable career using other people's money. He is cheating on his wife, and lying to do so. He's trying to corrupt you too, and let's face it, he probably always was a sleaze-bag, even way back when.

And that's just him. Enjoying the chance to crow about your own happiness in the face of his sleazy desperation is, if not precisely sleazy itself, certainly unseemly. Frankly, I'm surprised you sent him your number. I assume that you, being a nice girl, never imagined that he had ulterior motives, and clearly you were duly shocked when he revealed them. But see, that's the thing. What's so great about these new quasi-contacts is that they are in there, in the box, with a nice buffer between you and the real-life them. Giving out your number lets them reach out and grab you, like in *Poltergeist*, and that is never good. I think we will be learning more—a lot more—about the difference between friends and "friends" in the next few years, often to our sorrow.

It does appear that you've developed immunity to his questionable charms in the intervening years, and that's all for the best. Next time let the software do its job, keeping haunts from the past on the other side of the screen, where they belong.

Love, Andrea

## ADULT

### Gay Sugar Daddy

Seeks companion for fun and friendship  
Ps leave message at 780.628.5844  
Must be 18-25, slim and clean cut

Jackie James - SeXXXy Upscale Companion  
Beautiful Petite Brunette COUGAR  
5ft - 90 lbs ~ Tight Tanned & Toned  
780.887.9889 lic.83533630-001

#1 Adult Massage  
Welcoming New Clients  
780.452.7440  
11910 - 127 Ave.  
www.northsidestudio.biz

ALL HOT SEXY BABES  
Try it FREE! 18+  
780.665.0808  
403.313.3330

The HOTTEST local singles!  
Try it FREE  
CALL NOW!  
780-229-0660 18+

STEAMWORKS GAY & BI MENS BATHHOUSE  
24/7  
11745 JASPER AVE. 780.451.5554  
WWW.STEAMWORKSEDMONTON.COM

100S OF HOT LOCAL SINGLES  
It's FREE to try! 18+  
780.669.2323  
403.770.0990

#1 SEXIEST CHAT!  
Call now! FREE to try! 18+  
780.665.6565  
403.313.3311

Hot Local Singles!  
Call NOW 780-229-0655  
and enjoy hours of private talk!  
 18+

**NARCOTICS ANONYMOUS**  
HELP LINE  
24 HOURS 7 DAYS  
780-421-4429  
1-877-463-3537  
IF YOU WANT TO STOP USING WE CAN HELP

## MUSICIANS

Drummer and Bass player required for original recording project. Infl: Beatles, Dylan, Neil Young, Mark Knopfler, U2, Steve Earle. South-side rehearsal space, equipment on site. Byron Old School Sound: 780.297.7289

WANTED: JAMMERS for open public monthly jam on the second Sunday of the month at 9119-128A Ave. Rock, country & old time music. Ph. 780.973.5593, randyglen@JumpUpDj.com

## VOLUNTEER

VOLUNTEER-FREEWILL SHAKESPEARE FESTIVAL, runs until July 26, outdoor theatre for Front-of-House during this summer's productions of *Titus Andronicus* and *Comedy of Errors*. Info: Cassandra at 780.425.8086, volunteer@freewillshakespeare.com

The Support Network: Volunteer today to be a Distress Line Listener. Apply on line at: www.thesupportnetwork.com or call 780.732.6648

## SERVICES

Have you been affected by another person's sexual behaviour? S-Anon is a 12-Step fellowship for the family members and friends of sex addicts. Call 780.988.4411 for Edmonton area meeting locations

and information, or visit [www.sanon.org](http://www.sanon.org)

SACE—Public Education Program: Sexual Assault Centre of Edmonton ([www.sace.ab.ca](http://www.sace.ab.ca)) provides crisis intervention, info, counseling, public education. T: 780.423.4102/F: 780.421.8734/E: [info@sace.ab.ca](mailto:info@sace.ab.ca); [www.sace.ab.ca/24](http://www.sace.ab.ca/24) Hour Crisis Line: 780.423.4121

Are you an International Medical Graduate seeking licensure? The Alberta International Medical Graduates Association is here to help. Support, study groups, volunteer opportunities—all while creating change for tomorrow. [www.aimga.ca](http://www.aimga.ca)

Canadian Mental Health Association, [www.cmha-edmonton.ab.ca](http://www.cmha-edmonton.ab.ca) Education Program offer workshops to give skills to intervene with

people who may be at risk for suicide. Follow the links to ASIST or call 780.414.6300

Jewish Family Services Edmonton/TASIS (Transforming Acculturative Stress Into Success): A free program aimed at minimizing culture shock and displacement for trained professional immigrant women. T: Svetlana 780.454.1194; E: [community@jfsed.org](mailto:community@jfsed.org)

Volunteer website for youth 14-24 years old. [www.youthvolunteer.ca](http://www.youthvolunteer.ca)

SUPPORT YOUR LOCAL FOOD BANK

Chat with 100's of HOT naughty girls!

**FREE 2 Try**

Calgary  
403-313-3311

Other cities  
1-877-834-4044

Edmonton **780-665-6565**

1-900-548-4444

**TRY IT FREE**

**HOT babes talk Sexy**

Calgary  
403-313-3330

**AFTER hours** 1-900-287-0000 \$25/30min

Edmonton **780-665-0808**

Your best pickup line.

LOCAL CHAT. CALL FREE: code 2315

**780.413.7122**

**CruiseLine**

1.900.451.2853 (75 min/\$24<sup>95</sup>)

Try CruiseLine Text for free. Text "yes" to FREE - [www.cruiseonline.ca](http://www.cruiseonline.ca)

EDMONTON'S  
**HOTTEST SINGLES!**

CALL NOW! EDMONTON  
**780-229-0660**

EDMONTON 403-351-0672

Called Call Billing! 1-866-607-5282  
1-900 Pricing Options! 1-900-622-1100

DIAL #CLICK (#25425)  
TRY/TALK: BEN, ROGERS, FRODO AND  
MISERABLE MONIE

18+ Charges may apply to certain services

**PRIVATE. EXPLICIT. TALK.**

HOURS OF EROTIC TALK WITH SEXY LOCALS

**CALL NOW! EDMONTON**  
**780-229-0655**

EDMONTON 403-351-0611

**night exchange**  
Good people • Explicit talk

NEW! [nightexchange.com](http://nightexchange.com)  
Try our 900 number: 1-800-535-1122 at \$29/30 min. (Carrier charges may apply.)





A Killer Party!

Everyone looking to party  
at this summer's **hottest**  
**KILLER CONCERTS!**

**2009 JULY 31st. - AUGUST 3rd.**

GRANDE CACHE, ALBERTA

A FESTIVAL  
OF  
**FAMILY FUN,  
CARNIVAL  
GAMES  
AND  
ENTERTAINMENT**

**SATURDAY NIGHT KILLER CONCERT**



Default



Thornley

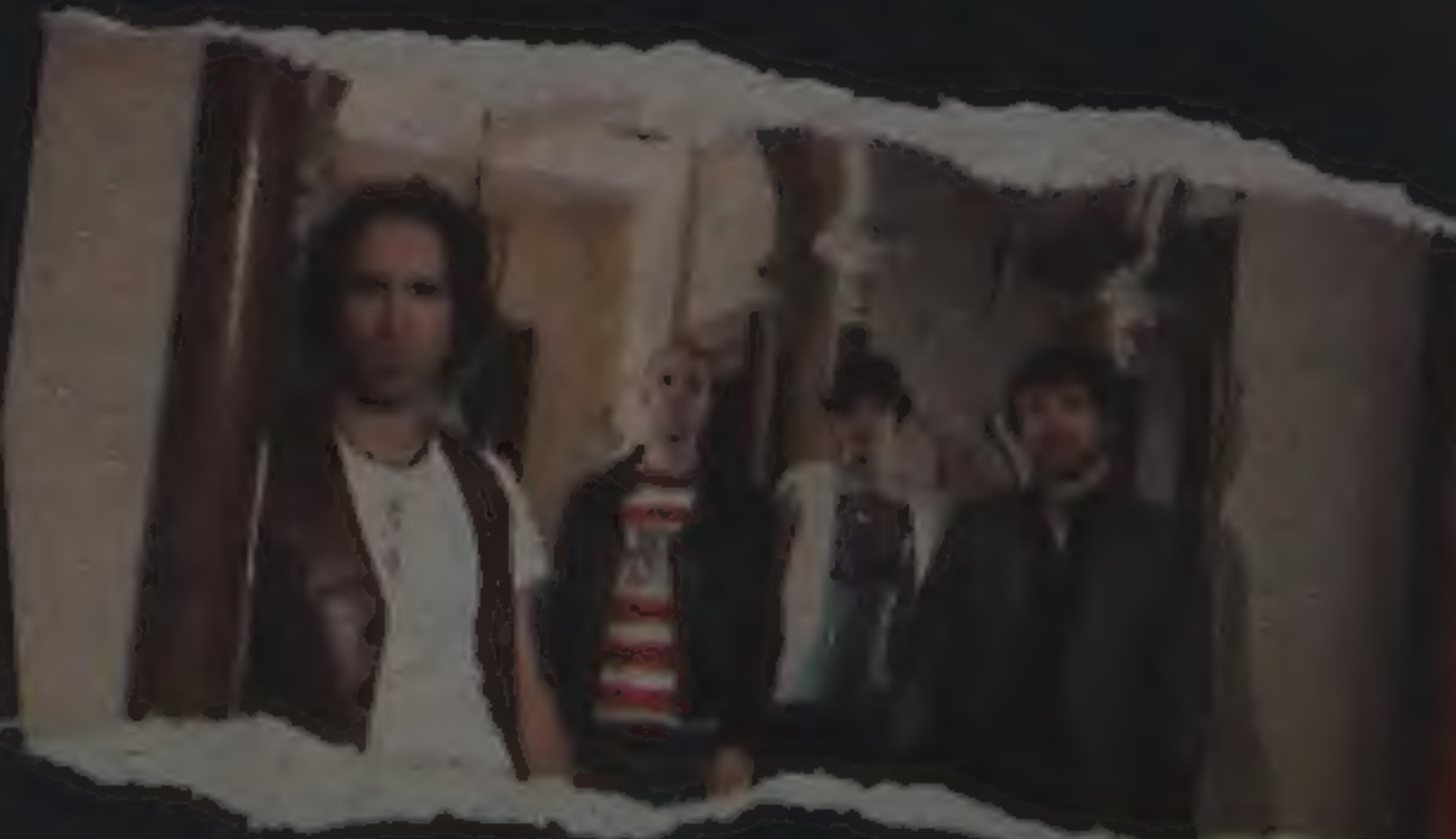
**SUNDAY NIGHT KILLER CONCERT**



Shane Yellowbird



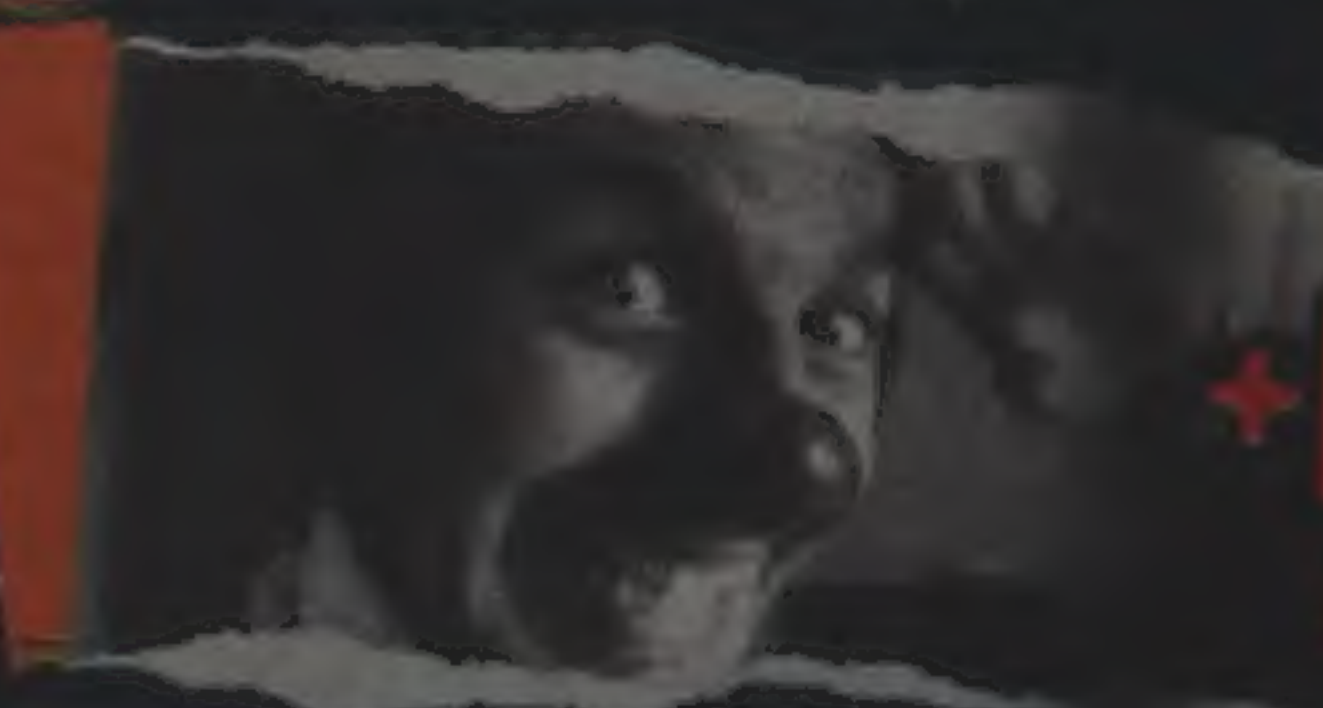
Aaron Lines



The Trews

ScrapArts Music

Major Conrad Flaps



**YTV WOW** *weird on wheels*  
**+ LOTS OF OTHER STUFF!**

**FUN ENTERTAINMENT**  
For the  
**Kids**

**www.  
grandecache.ca**  
CALL FOR TICKETS: 780.827.3300

Alberta  
Foundation  
for the Arts

Grande  
Cache  
A Natural High

IN PARTNERSHIP WITH  
TRAVEL  
Alberta  
CANADA 100